

#1154

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"CITY HEAT"

#155135

INPUT: February 17, 1984

"CITY HEAT"CAST LIST

- | | |
|---|-----------------------------|
| 1. LT. SPEER | 27. GARAGE SOLDIER 1 |
| 2. MIKE MURPHY | 28. GARAGE SOLDIER 2 |
| 3. ADDY | 29. GARAGE SOLDIER 3 |
| 4. DEHL SWIFT | 30. GARAGE SOLDIER 4 |
| 5. CAROLINE HOWLEY | 31. BALLISTICS EXPERT |
| 6. GINNY LEE | 32. ROXY COP |
| 7. FAT FREDDIE | 33. DRIVER WHO HITS GINNY |
| 8. TUCK | 34. LOCKER ROOM ATTENDANT |
| 9. PRIMO PITT | 35. SURGEON - DR. BRESLIN |
| 10. VINT DIESTOCK | 36. DOC LOOMIS |
| 11. DUB SLACK | 37. PITT ROOF SNIPER - LEFT |
| 12. NINO | 38. PITT DOORWAY THUG |
| 13. LEON COLL | 39. PITT LOOKOUT |
| 14. TROY ROKER | 40. POKER PLAYER #1 - BARNE |
| 15. LONNIE ASH | 41. POKER PLAYER #2 |
| 16. COUNTERMAN LOUIE | 42. POKER PLAYER #3 |
| 17. REPO BRUISER #1 | 43. PEGGY BARKER |
| 18. REPO BRUISER #2 | 44. BORDELLO MAID |
| 19. ARAM STROSSEL
("THE BOOKKEEPER") | 45. BORDELLO BOUNCER |
| 20. FLASHY REDHEAD SHERRY | 46. MR. SMITH #1 |
| 21. BOXER #1 - PEPPER | 47. MR. SMITH #2 |
| 22. BOXER #2 | 48. PIERCE ARROW CHAUFFEUR |
| 23. REFEREE | 49. PIERCE ARROW PASSENGER |
| 24. PEPPER'S MANAGER | 50. PITT BILLIARD SOLDIER |
| 25. KEITH STODDARD | 51. LITTLE RED RIDING HOOD |
| 26. GARAGE ATTENDANT | 52. GRANNY WOLF CUSTOMER |

(MORE)

"CITY HEAT"

CAST LIST

CONTINUED:

53. SHORT GUY

54. SHORTER FRIEND

55. SHORTEST FRIEND

"CITY HEAT"

SET LIST

EXTERIORS:

EXT. DINER/STREET (Scs. 1,3,5,7)
EXT. VARIOUS STREETS (MAIN TITLES) (Sc. 9pt)
EXT. MURPHY & SWIFT DETECTIVE AGENCY (Sc 9pt)
EXT. ARENA (Sc. 36)
EXT. DEHL'S APARTMENT BUILDING & STREET (Scs. 38,40)
EXT. CITY MORGUE (Sc. 47)
EXT. CEMETERY (Sc. 49)
EXT. WATERFRONT (Sc. 50)
EXT. MIKE'S APARTMENT BUILDING & STREET (Scs. 51,55,58,98,
102,104,106)
EXT. STREET NEAR FAT FREDDIE'S (Sc. 60)
EXT. ALLEY/FAT FREDDIE'S (Sc. 61)
EXT. CAROLINE'S TOWNHOUSE & STREET (Sc. 67)
EXT. PAWN SHOP (Sc. 72)
EXT. PARK (Scs. 77,78,81,83)
EXT. STREET NEAR PARK (Sc. 84)
EXT. FRONT OF ROXY THEATRE (Scs. 86,91)
EXT. SIDE OF ROXY THEATRE (Sc. 88,92))
EXT. STREET NEAR ROXY THEATRE (Sc. 90)
EXT. STREETS & ROADS (Sc. 107)
EXT. PITT'S GARAGE (Sc. 109)
EXT. PEGGY'S BORDELLO & STREET (Scs. 115,118,139)
EXT. STREET CORNER NEAR BORDELLO (Sc. 120)
EXT. DOORWAY OPPOSITE BORDELLO (Sc. 121)
EXT. ROOF TOP OPPOSITE BORDELLO (Scs. 122,126)
EXT. DOORWAY ADJACENT TO BORDELLO (Scs. 123,128)
EXT. ROOF TOP ADJACENT TO BORDELLO (Sc. 130)

"CITY HEAT"

SET LIST

EXTERIORS: CONTINUED:

EXT. FAT FREDDIE'S (Sc. 141)

INTERIORS:

INT. DINER (Scs. 2,4,6,8)

INT. MIKE'S OFFICE (Scs. 10,69,71)

INT. MIKE'S OUTER OFFICE (Sc. 68)

INT. FAT FREDDIE'S (Scs. 11,62,140)

INT. FAT FREDDIE'S OFFICE (Sc. 63)

INT. GINNY'S DRESSING ROOM (Sc. 12)

INT. CAROLINE'S BATHROOM (Scs. 13,15,17,19)

INT. CAROLINE'S TOWNHOUSE & PARLOR (Sc. 64)

INT. CAROLINE'S BEDROOM (Sc. 66)

INT. MIKE'S APARTMENT LIVING ROOM (Scs. 14,16,18,20,22,24,26
(28,30,32,53pt,57,59,74,76,99,103,105)

INT. MIKE'S APARTMENT HALLWAY (Scs. 52,101)

INT. MIKE'S APARTMENT BEDROOM (Sc. 53pt)

INT. MIKE'S APARTMENT KITCHEN (Sc. 100)

INT. PRECINCT OFFICE (Scs. 21,23,25,27,29,31)

INT. FIGHT ARENA (Sc. 33)

INT. PEPPER'S DRESSING ROOM (Sc. 34)

INT. DESERTED DRESSING ROOM (Sc. 35)

INT. DEHL'S APARTMENT LIVING ROOM (6TH FLOOR) (Sc. 39)

INT. DEHL'S APARTMENT BUILDING LOBBY (1ST FLOOR) (Sc. 41)

INT. DEHL'S APARTMENT BUILDING CORRIDOR (2ND FLOOR) (Sc. 42)

INT. DEHL'S APARTMENT BUILDING CORRIDOR (3RD FLOOR) (Sc. 44)

INT. DEHL'S APARTMENT BUILDING CORRIDOR (4TH FLOOR) (Sc. 45)

INT. DEHL'S APARTMENT BUILDING CORRIDOR (6TH FLOOR) (Sc. 43)

SET LIST

INTERIORS: CONTINUED:

INT. POLICE MORGUE (Sc. 46)
INT. COLL'S PENTHOUSE (Scs. 48,82)
INT. PITT'S BEDROOM (Sc. 65)
INT. PITT'S GARAGE & OFFICE (Scs. 70,110)
INT. POLICE LAB (Sc. 73)
INT. DRUG STORE PHONE BOOTH (Sc. 75)
INT. ROXY THEATRE (Sc. 85)
INT. GYM (Sc. 93)
INT. LOCKER ROOM (Scs. 94,95,96)
INT. HOSPITAL WAITING ROOM (Sc. 97)
INT. HOSPITAL ROOM (Sc. 108)
INT. ADDY'S APARTMENT LIVING ROOM (Scs. 111,113)
INT. SEEDY DOCTOR'S OFFICE (Sc. 112)
INT. BORDELLO ENTRY (Scs. 119,127)
INT. BORDELLO MAIN ROOM (Sc. 134)
INT. BORDELLO SECOND FLOOR ROOM (Scs. 116,125,131,136,138)
INT. BORDELLO SECOND FLOOR HALL (Scs. 135,137)
INT. BORDELLO BILLIARD ROOM (Sc. 129)
INT. BORDELLO HALL & VARIOUS ROOMS (Sc. 132)
INT. BORDELLO FAIRY TALE ROOM (Sc. 133)
INT. SPEER'S CAR (Sc. 37)
INT. GREEN BUICK PHAETON (Scs. 54,56)
INT. BLACK BUICK (Scs. 79,87)
INT. DARK, ND CAR (Sc. 80)
INT. MOVING ND CAR (HITS GINNY) (Sc. 89)
INT. MIKE'S CAR (Scs. 114,117)
INT. PIERCE ARROW (Sc. 124)

FADE IN:

1 EXT. CITY STREET - NIGHT 1

Rain. Light from a diner promises warmth and shelter.

An unseen someone WHISTLES a melancholy TUNE. A tall, lean MAN walks through the rain, hands in his pockets. He is in no hurry. His coat is buttoned and belted close to his body, his collar is turned high on his neck and his hat pulled low on his forehead.

He stops in front of the diner, scans the empty street, then steps to the door.

2 INT. DINER - NIGHT 2

A few tired nighthawks hang out. One is the whistler. Two bedraggled hookers nurse coffees and smoke. LOUIE, the counterman, slumps over a ratty newspaper.

The door opens. Heads turn. The hookers stop, mid-puff, mid-sip. Louie straightens.

The man enters, scans the place, closes the door behind him and crosses to a seat at the end of the counter.

All eyes watch as he sits. His collar and hat mask most of his face. But not his eyes. They are cold, clear and unblinking.

LOUIE
'Evening, Lieutenant.

The Man, SPEER, nods.

LOUIE
Coffee?

Speer nods again. Louie goes for a cup and pot.

Speer looks at the hookers. They are frozen still.

One of them suddenly puts down her coffee cup while the other quickly stubs out her smoke. They fish in their purses, throw coins on the counter, rise and CLICK HEELS out.

Speer watches them go, then looks at Louie who sets a cup down in front of him and pours steaming black coffee.

LOUIE
Forget it, Lieutenant. The free
refills were killin' me, anyway.

Speer nods.

3 EXT. CITY STREET - NIGHT

3

A '26 Dodge Phaeton pulls up across from the diner.

Inside, two BRUISERS exchange looks. Bruiser #1 exits the car and hurries to the diner as Bruiser #2 KILLS the lights and ENGINE.

4 INT. DINER - NIGHT

4

Bruiser #1 bursts in, dripping, slams the door and looks around. His gaze lingers on Speer but he quickly steps to the counter.

BRUISER #1
Mike Murphy been in yet?

LOUIE
Who?

BRUISER #1
Murphy. Michael.

LOUIE
Don't know him, pal.

BRUISER #1
That's funny. I hear he eats here every night.

LOUIE
Murray, did you say?

Bruiser #1 grabs Louie by the shirt.

BRUISER #1
Murphy, brick-brain! Your ears need unplugging?

Louie tries to look at Speer who's totally uninterested.

BRUISER #1
So?

LOUIE
N-no, he ain't been in yet.

BRUISER #1
I'll wait.

He releases Louie and lumbers to the other end of the counter. The other customers take off. The room is silent as Louie nervously eyes Speer, the door and the Bruiser.

CAR sounds are heard, SPEEDING, BRAKING, SKIDDING, STOPPING.

A tall, fit man exits his car, turns up his collar against the rain and steps briskly toward the diner.

He hurries past a small flower stand.

He stops, hurries back to the stand.

Rain waterfalls off the stand's pathetic awning as he steps under its scant protection.

Inside an old man sits, bundled against the cold. His clothes are just going shabby and his face is that of a scar-tissued ex-boxer.

The tall man selects the best-looking carnation, turns down his collar and slides the stem into his lapel-hole.

He reaches into his pants pocket and extracts nothing. He roots through his other pockets. Suddenly he grins, extracts a coin, flips it into the old man's open cigar/cash box and hurries off toward the diner.

After a beat, the door pops open. The tall, fit man hurries in, shaking rain off, and heads for a stool, MIKE.

MIKE

Damnedest thing, Louie. There's a guy out there with a giant boat and he's got two cows, two horses --
(sees Speer)

-- So -- they opened up the caves and let the Neanderthals out.

LOUIE

Archie, how you doin'?

Mike tenses, spots the Bruiser.

Bruiser #2 enters. Mike notes him and sits, slowly.

MIKE

Not bad. And you?

LOUIE

Oh -- not bad.

Bruiser #2 moves to one side of Mike as Bruiser #1 rises and moves to his other side.

(CONTINUED)

MIKE

So, how's the stew?

LOUIE

Not too good.

MIKE

Yeah? Gee, that's a shame. I
had my heart set on stew. Maybe
I'll drop into Kellen's --

He starts to rise but the Bruisers clamp paws on his
shoulders and press him down.

BRUISER #1

This here's Archie.

BRUISER #2

Really? Ain't that peculiar?

MIKE

What, fellas?

BRUISER #2

See, Archie, we're looking for a
gumshoe named Mike Murphy. Guy
about your size, with a mustache
like you. Even drives a Model A
Roadster like you. With the same
license plate too. Now ain't that
peculiar?

Mike glares at Speer who doesn't even look up from his
coffee. Mike smiles up at one Bruiser, then the other,
then Louie.

MIKE

Yep. Peculiar as hell.

He slams an elbow into each Bruiser's gut. Speer looks
over. As the Bruisers bellow, Mike jumps up, pounds a
right into one guy's face, spins, pounds a left into the
other guy's face then bobs a step away.

The Bruisers shake their heads, look at each other and
charge.

MIKE

Oh -- oh.

He turns to run but the Bruisers crunch him with a
scissors-tackle. Speer breaks a half-smile as the brawl
begins.

(CONTINUED)

LOUIE

Lieutenant! Ain't you gonna do
nothin'?

SPEER

He's on his own now. He can take
care of himself.

Speer pushes his cup forward. Louie can't believe his
nonchalance but under the force of the cop's stare, re-
fills the cup.

Mike battles but gets more than he gives.

Speer sips his coffee, places his cup on the counter.

Louie can't stand it anymore and lifts a leg to jump the
counter and help Mike.

He stops as he hears Speer WHISTLE and turns to face him.

Speer nails Louie with a "stay put" stare.

Louie lowers his leg.

A thunderous PUNCH is heard.

Speer moves his cup.

Mike's head hits the counter at the spot where the cup
had been.

Bruiser #1 grabs Mike by the throat and starts to pound
him against the counter top.

Mike looks up at Speer, steamed at his inaction.

Speer looks down at Mike and half-grins.

Mike gets really mad and knees Bruiser #1 in the gut,
then smashes his face, knocking him back into an advancing
Bruiser #2. Both Bruisers go down.

Mike whirls to face Speer.

MIKE

How the hell long does it take to
get through to you?

Bruiser #2 gets up, charges Mike, bear-hugs him from the
back and lifts him off the floor.

(CONTINUED)

6

CONTINUED: (2)

6.

MIKE

(to Speer)

Hey, you squinty-eyed bastard, can't
you see I got a situation here?

Bruiser #2 hurls Mike at Bruiser #1. They go at it again.

Speer grins, returns to sipping coffee.

Mike pounds Bruiser #2.

Bruiser #2 lurches backward and bumps the counter and
Speer's cup.

Louie ducks behind the counter.

The coffee shakes, spilling a drop.

Speer's face hardens. He rises.

Bruiser #2 turns to see Speer glaring at him.

BRUISER #2

What the hell you gawkin' --

Speer kicks the Bruiser below the kneecap and rapid sharp
jabs into the guy's face.

Mike, now one-on-one pounds his opponent. A last round-
houser blasts the guy THROUGH the GLASS of the door and
sprawls him onto the sidewalk.

Speer throws a hard one into Bruiser #2's face, knocking
him back against Mike. Mike spins, buries a fist in the
guy's belly, grabs a handful of his hair and whips him
through the shattered door.

7

EXT. STREET - NIGHT

7

Bruiser #2 butts a light pole and slumps down onto his
likewise numb partner.

8

INT. DINER - NIGHT

8

Mike, battered, bloodied and breathing hard, turns to
face Speer.

MIKE

Thanks for nothin', tin badge.
Were you going to wait till they
killed me?

SPEER

Competitors? Or did you stick
your nose up the wrong ass?

(CONTINUED)

MIKE

Button it, Speer. There's plenty left for you.

SPEER

Say when.

LOUIE

Mike -- please! There ain't much left.

MIKE

Another time, another place.

Speer smiles.

SPEER

Until then, watch your step.

MIKE

What the hell you talking about?

SPEER

I heard a rumor today about a cheap, frayed-collar, hole-in-the-shoe peeper who's trying to climb into bed with some shit balls.

He adjusts Mike's flower which is still in his lapel.

SPEER

Knew that couldn't be you, though.
'Cause you're a real fancy-dan.

MIKE

So?

SPEER

So, remember, Murphy, I'm watching.

MIKE

(lifting, wiggling
his hands)

And I'm shaking.

Speer crosses to the no-glass door, opens it and turns back.

SPEER

So long, shorty.

He closes the empty door and walks off. Mike slow-burns and runs to the door, shouts.

(CONTINUED)

MIKE

You son of a bitch! You're jealous!

(to Louie)

He is, damn him. It really pisses him that I traded in my ticket book and whistle for something good.

Hell, I'm my own boss, set my own hours. I even got my name on the goddamned window. Who the hell does he think he is? Glorified boy scout!

Mike mutters to himself as he begins to straighten himself out. Suddenly he begins to finger his shirtcollar and crosses to a shell-shocked Louie.

MIKE

Lou, is this frayed?

EXT. VARIOUS CITY STREETS - DAY

Rain.

CREDITS BEGIN.

MIKE (V.O.)

Chicago, Detroit or Philly. Not much difference when it rains. Some of the dirt washes off but they're all pretty much the same.

People and traffic scurry. A natty, smiling black man among them, DEHL SWIFT.

MIKE (V.O.)

A lot of tall concrete. Too many cars, too many big shots and too many bums.

Dehl enters an office building. CAMERA PANS UP.

MIKE (V.O.)

Guys yell at the wife, moms give the kids a bad time, kids kick the dog and the dog bites the mailman.

An office window reads: "MURPHY AND SWIFT DETECTIVE AGENCY." Inside, Mike sits, feet up on sill, folding a sheet of white paper. His shoes have holes.

(CONTINUED)

MIKE (V.O.)

Everybody looks for the rainbow,
but not for the colors. For the
gold.

Mike finishes folding, appraises his work -- a sailplane.

MIKE (V.O.)

Yeah, Chicago, Detroit, Philly.
All the same.

INT. MIKE'S OFFICE - DAY

CREDITS END.

Mike cocks his arm.

MIKE (V.O.)

Because cities are people. And
everywhere you go -- people are
all the same.

Mike tosses the plane at the window. It hits the glass
and plummets to the floor. Door opens, ADDY enters,
carrying cups of coffee, sets it in front of Mike.

ADDY

The finance company called. Those
mugs last night were after your car.

MIKE

Repo guys?

ADDY

Uh-huh. But it seems they don't
enjoy their work as much as they
used to. You owe \$98.98, Mike.
It's the cash or the keys.

Sounds of SOMEONE ENTERING outer office.

ADDY

(whispering)

Malocky!

She grabs Mike's wrist and hustles them both under the
desk.

MIKE

(whispering)

This is ridiculous!

(CONTINUED)

Door opens. A pair of feet in gaudy shoes strut to the desk. Mike peers under desk, sees shoes, groans. He and Addy climb out.

MIKE

Well -- if it isn't my silent --
and invisible partner.

DEHL

(smiling)

You two want to be alone?

ADDY

We thought you were Malocky.
Remember him? President of the
Landlord's Malevolent Association.

DEHL

We behind in the rent again?

MIKE

The word is still.

Dehl pulls out a wad of bills, peels some off and hands them to an astonished Addy. Mike eyes the roll.

DEHL

Tell Malocky to fix the plumbing
or we'll move to a better class
of dump.

ADDY

Mike, catch me! I'm going to faint.

DEHL

And I suppose Murphy and Swift have
been financially delinquent in
regards to their secretary?

ADDY

Somewhat.

DEHL

(counting bills out)

One week -- two weeks?

ADDY

Three.

DEHL

For shame!

ADDY

Months.

(CONTINUED)

DEHL

Now that's what I call loyalty.
(peels more bills)
Here's a bonus.

MIKE

Addy, go take a letter somewhere.

ADDY

(eyeing both men)
Yes, sir, Mr. Murphy, sir.

She exits. Mike stares at Dehl who pockets the roll and sits on the desk.

DEHL

Free Spirit in the seventh.

MIKE

Bullshit! You ain't that lucky
and you never been smart.

DEHL

People change.

MIKE

I heard a rumor last night.

DEHL

Tale-tattlin', Mike? Didn't figure
you the type.

MIKE

Shit balls play hard.

DEHL

Warms my cockles knowin' you care.

MIKE

You're not that good, Dehl. You
think you are but you're not.

PHONE RINGS. Dehl grabs it.

DEHL

Hello? Hey, sugar -- fine. See
you tonight at eight.

(he hangs up, stands)
I'm gonna breeze, Mike. Promises
to keep.

Dehl walks to the door. Mike watches him.

(CONTINUED)

DEHL

Don't be surprised if a little bonus comes your way soon, my friend.

MIKE

Now, why would that happen?

DEHL

Maybe 'cause you're the only guy around who's got no trouble tellin' dark from light.

MIKE

Watch your step.

Dehl smiles, winks and leaves. Addy enters.

ADDY

I won't even ask.

MIKE

(sitting on desk)

Thanks.

ADDY

(handing him money)

Here.

MIKE

Your bonus.

ADDY

I'm investing in the company. Can't do much detecting without a car.

Mike jumps up and impulsively kisses Addy on the lips. The kiss lingers just a bit too long.

Mike pulls away.

They look at each other, surprised, a little embarrassed and a little pleased.

Mike hurries to the door, grabbing his hat. At the doorway, he turns.

MIKE

Thanks.

He exits, leaving a surprised Addy to watch him go.

11

INT. FAT FREDDIE'S - NIGHT

11

The place to go if you've got the bankroll and TUCK, the great big guy at the door, knows who you are. Freddie keeps the place dark enough so the customers can't see the dirt on the floor or the cracks in the ceiling and he makes up for the low-class decor with high-class booze and great jazz. GINNY LEE is singing "I've Got a Crush on You."

Dehl Swift enters. Ginny spots him. Dehl gives her a smile and heads for the back of the speakeasy. Ginny continues her song while the CAMERA PICKS OUT a few faces and finally SETTLES ON FAT FREDDIE, a two-dollar Havana cigar stuck in an irresistible grin.

12

INT. GINNY'S DRESSING ROOM - NIGHT

12

ARAM STROSSEL, fifty, furtive, known throughout the underworld as "The Bookkeeper," stares visibly as Dehl enters. Strossel rises from his chair. Beads of perspiration stand out on his forehead. He is obviously a man under great tension. The men exchange briefcases.

DEHL

Everything's arranged.

Both men open the briefcases and inspect their contents.

STROSSEL'S CASE

A passport issued to Mr. Wallens; an envelope containing the name Star of Bolivia, its sailing time and four first-class fares; a quarter of a million dollars.

DEHL

Inspecting ledgers and documents.

STROSSEL

closes his case, crosses to Dehl.

STROSSEL

You must not give it to Pitt before I've gone.

DEHL

Tomorrow night.

Strossel crosses to the door and exits. Dehl puts the ledgers and documents back into the briefcase, snaps it shut and stuffs it under the dressing table.

(CONTINUED)

Heaving a great sigh of happy relief he flops in a chair, lights a cigarette, blows a series of smoke rings toward the ceiling. The door opens and Ginny enters.

DEHL

If it's worth a quarter million to Pitt it's worth twice that much to Coll.

GINNY

(suddenly frightened)

Oh, Dehl...

DEHL

Why not?

GINNY

You know why not!

Dehl rises, retrieves the briefcase.

GINNY

If you double-cross Pitt...

DEHL

I'll have Coll for protection.
(hands her the case)

After you finish, go to my place...

GINNY

Dehl, please.

DEHL

Stop worrying. In forty-eight hours you'll have everything you ever wanted.

He kisses her quickly, crosses to the door.

DEHL

Hey, sugar, cheer up -- There's nothin' left but good times.

He exits, leaving Ginny standing there trying to believe him.

CAROLINE HOWLEY of the Philadelphia Howleys begins taking off her clothes. Caroline is twenty-six with a ten-million-dollar bank account, a face that wins men's hearts and a body that tries their souls. She steps into the bath, lowers herself into the suds, sighs contentedly, then picks up the ornate French phone and dials.

14 INT. MIKE'S APARTMENT - LIVING ROOM - NIGHT

14

Not the worst or the best, but certainly a long way from Caroline's digs. The PHONE RINGS four times before Mike enters the front door and lifts the receiver.

MIKE

Hello?

CAROLINE (V.O.)

Michael Twitchell Murphy?

MIKE

(brightens)

Hello, sweet lips.

CAROLINE (V.O.)

Guess what I'm doing?

MIKE

Sounds like you're making gin or taking a bath.

15 INT. CAROLINE'S TOWNHOUSE - BATHROOM - NIGHT

15

Caroline in the tub talking on the phone.

CAROLINE

I'm making a guest list for a party I'm giving. Will you come, Mike? I need cheering up. I haven't smiled since Tuesday. Remember Tuesday?

16 INT. MIKE'S ROOM - NIGHT

16

MIKE

Tuesday? Let me think. Was it raining?

17 INT. CAROLINE'S BATHROOM - NIGHT

17

She lifts, soaps a leg.

CAROLINE

Yes, it was. But maybe I'm confused. Maybe you were Monday. Or Sunday. Sunday was nice.

18 INT. MIKE'S ROOM - NIGHT

18

MIKE
(smiling)
Bitch. I was Sunday. And Monday.
And Tuesday.

19 INT. CAROLINE'S BATHROOM - NIGHT

19

CAROLINE
(sweetly)
Bastard. Want to be Friday?
Come to my party.

MIKE (V.O.)
Maybe.

CAROLINE
Please, Mike... Pretty please...
Pretty please with me on top.

MIKE (V.O.)
You're talking me into it. I
might be late.

CAROLINE
Early's no fun. That's why I like
you so much. You're always so late.

20 INT. MIKE'S ROOM - NIGHT

20

MIKE
Why don't I come over and be late
right now?

CAROLINE (V.O.)
I've got too much to do. Come
to my party.

MIKE
Maybe.
(as her voice
prattles away)
Good night, sweet thighs.

He hangs up, starts to rise. PHONE RINGS. He answers.

MIKE
Okay, sweet seat, I'll come to
your damn party!

21 INT. PRECINCT OFFICE - NIGHT

21

SPEER
You're not invited.

10.

22 INT. MIKE'S ROOM - NIGHT 22

MIKE
Speer? What the hell do you want?

23 INT. PRECINCT OFFICE - NIGHT 23

SPEER
I heard that rumor again.

24 INT. MIKE'S ROOM - NIGHT 24

MIKE
Once is a pain in the ass. Twice
is boring.

25 INT. PRECINCT OFFICE - NIGHT 25

SPEER
Once is the only chance you get.

26 INT. MIKE'S ROOM - NIGHT 26

MIKE
I'm tired, Speer. Save the pulp
patter for the beat reporters.

27 INT. PRECINCT OFFICE - NIGHT 27

SPEER
Good card at the Arena tonight.
I'm holding tickets.

28 INT. MIKE'S ROOM - NIGHT 28

MIKE
What in hell makes you think I'd
go to the fights with you?

29 INT. PRECINCT OFFICE - NIGHT 29

SPEER
Like I said, you're not invited.
What's Addy's number?

30 INT. MIKE'S ROOM - NIGHT 30

MIKE
Not a chance. I like the girl
too much.

31 INT. PRECINCT OFFICE - NIGHT

31

SPEER

See you around, Murphy.

32 INT. MIKE'S ROOM - NIGHT

32

MIKE

Not if I see your muzzle first,
flatfoot.

He slams down the receiver.

33 INT. FIGHT ARENA - NIGHT

33

Two fighters slug it out to the roar of a crowd.

LEON COLL, underworld czar, sits ringside with FLASHY
REDHEAD SHERRY, Lieutenants TROY ROKER, LONNIE ASH,
dolls and bodyguards. All cheer for boxer, Pepper.

Speer and Addy sit a few rows behind Coll. Speer buys
sodas and popcorn.

More cheering as fighters bash each other.

Coll bellows at Pepper to "work on the eye."

Fighters mix it up. Pepper nails his opponent with a
viscious left and follows with a right.

Coll and pals jump up and yell for the "kill."

ADDY

Thanks for the invite, Lieutenant,
I like the fights.

Speer looks at her, doubtful.

ADDY

No, honest, I really do. I love
watching two sweaty, sinewy, nearly-
naked guys bounce each other around.
It raises all my prurient interests.

Speer looks at her, more doubtful.

SPEER

Well, I'm glad. But don't be so
formal. Call me Speer.

Addy looks at him, doubtful.

(CONTINUED)

33

CONTINUED:

33

The crowd roars, stands as boxers flurry. Dehl enters, spots Coll, drifts in his direction. As boxers lay back, crowd sits and Addy spots Dehl, starts to call him but is stopped by Speer. They both watch Dehl.

Pepper decks his opponent. Crowd stands, ref counts. Coll, entourage exit. Dehl follows. Addy looks at Speer who stares at the departing Coll and Dehl.

34

INT. PEPPER'S DRESSING ROOM - NIGHT

34

Crowded with well-wishers. Coll introduces Sherry to Pepper and congratulates the fighter. Pepper's manager breaks out the champagne. A bodyguard enters, speaks softly to Coll's ear. The gangster frowns, considers, nods assent.

35

INT. DESERTED DRESSING ROOM - NIGHT

35

Dehl blows smoke rings and waits. FOOTSTEPS APPROACH. The door opens and Troy Roker enters first, then Coll followed by Lonnie Ash.

COLL

Better be good, sunshine.

DEHL

My name's not sunshine and it's half a million good.

COLL

Nothing's worth that much. 'Cept these.

He grabs his crotch.

DEHL

(smiling)

What a coincidence!

Coll nods to his henchmen who grab Dehl's arms. Coll pounds Dehl a shot below the belt. Dehl gags and crumples. The henchmen let go. Dehl drops to the floor.

COLL

I don't like clowns, sunshine.

Dehl dry-heaves, clutching his gut.

DEHL

Name's not sunshine.

(CONTINUED)

COLL

Spit it out or you're gone.

Dehl looks up.

DEHL

The B-Bookkeeper --

Coll leans over him.

COLL

What about him?

DEHL

S-Sold you out.

Coll's eyes buldge. He signals henchmen to lift Dehl.

COLL

To who?

DEHL

Pitt, for a quarter million.

Coll growls.

COLL

What'd he sell?

Dehl yanks himself free of the henchmen, steadies, catches his breath.

DEHL

A cleaver big enough to chop yours
clean off.

The henchmen advance. Coll raises his hand to stop them.

COLL

Pitt got the stuff?

DEHL

Not yet.

COLL

You'll get me it back?

DEHL

For five hundred thousand. Half
now. Half on delivery.

COLL

Don't got that much on me.

(CONTINUED)

35 CONTINUED: (2)

.35

DEHL

The Bookkeeper does. On the river.
Pier 14. Star of Bolivia. Have one
of your mutts drop it at my place.

COLL

And the goods?

DEHL

You'll hear.

He puffs up, smiles, saunters to the door.

COLL

Dehl -- cross me and you're snail
food.

Dehl's smile fades.

36 EXT. ARENA - NIGHT

36

Dehl exits, goes to car. Coll and entourage exit, go
to limo. Speer and Addy sit, far apart, in his CAR.
He STARTS up.

Dehl and Coll go separate ways.

37 INT. SPEER'S CAR - NIGHT

37

ADDY

This is crummy, Speer.

SPEER

I have to check this out. Might
be for his own good.

Addy won't look at him. Speer follows Dehl.

38 EXT. DEHL'S APARTMENT BUILDING - NIGHT

38

The rain has stopped. The street is wet and shiny. From
high above, a Ford Model A Phaeton is seen pulling up to
the curb.

Dehl exits the car, carrying the briefcase and enters the
building.

Speer's car pulls up.

38A EXT. SPEER'S CAR - NIGHT

38A

Inside, Speer and Addy sit, far apart.

Addy is silent and stares straight ahead.

Speer looks at her, then turns to watch Dehl's building.

38B INT. DEHL'S APARTMENT BUILDING - FOURTH FLOOR - NIGHT

38B

The elevator doors open. Dehl steps out, whistling, and walks to his door.

He unlocks and opens the door.

Inside a single lamp is lit.

Genny sits in a chair, her head bowed.

Dehl's face brightens as he is about to speak to her.

Ginny raises her head. Her hair is mussed, her blouse disheveled, her face tear-stained.

Dehl's smile vanishes as he steps into the apartment

39 INT. DEHL'S APARTMENT - NIGHT

39

The DOOR SLAMS shut behind him.

Dehl spins to see DUB SLACK who holds two forty-fives, standing in front of the door.

PITT (O.S.)

Look what the rat dragged in.

Dehl turns to see PRIMO PITT, East Side crime boss, sitting on the sofa.

Behind him stands a grinning VINT DIESTOCK.

Ginny sobs.

Dehl steps toward her but is stopped by the sound of Dub's GUNS being COCKED.

DEHL

(to Ginny)

Don't, sugar. Everything's gonna be just fine.

Dehl glares at Pitt who reaches into his jacket.

(CONTINUED)

39

CONTINUED:

39

Pitt smiles as he lets his hand linger a second, then extracts a gold cigarette case, opens it and selects a cigarette.

Vint lights the cigarette.

DEHL

What game you playin', Pitt?

Pitt blows smoke rings.

PITT

Enjoy the bout?

Dehl's eyes flicker alarm.

DEHL

Don't mean nothin'.

PITT

Maybe not.

(he puffs more
smoke)

Open the case.

Dehl doesn't move.

Pitt nods at Vint.

Vint steps up and presses his gun barrel to Ginny's head.

Ginny closes her eyes.

Pitt extinguishes his cigarette by crushing it out on the arm of the sofa.

PITT

I said open the case.

Dehl's eyes flash as he looks from Pitt to Vinny to Ginny.

He swings the briefcase up onto a table, laying it flat.

Dub steps close.

Dehl unsnaps one clasp, then the other and opens the case.

The briefcase is empty.

Pitt's smile becomes a sneer.

PITT

You got trouble, shoofly.

(CONTINUED)

39

CONTINUED: (2)

39

Dehl hurls the case into Vint's face and throws a hard elbow into the bridge of Dub's nose. Vint staggers backward and Dehl pivots to slam a fist into Dub's upturned chin. Dub bounces off the wall and drops. Dehl charges Vint, pushes him off balance and pounds his head against a wall.

Pitt jumps up and reaches inside his jacket.

Dehl leaps at Pitt, yells at Ginny.

DEHL

Run, sugar!

Ginny breaks for the door. Dehl wrestles Pitt for his gun.

PITT

Get her!

Vint snaps a SHOT that misses Ginny and SMASHES a table LAMP.

Ginny flings open the door.

Vint FIRES again, EXPLODING the WALL and narrowly missing Ginny's head.

From the floor, a groggy Dub BLASTS an enormous HOLE in the DOOR, but Ginny is gone.

Vint shakes his head clear and chases Ginny.

40

EXT. SPEER'S CAR - NIGHT

40

Speer exits his car.

Addy slides across the seat to follow but Speer closes the door, keeping her inside.

They exchange a quick, hard look.

Speer crosses to the building.

40A

INT. DEHL'S APARTMENT - NIGHT

40A

Pitt and Dub wrestle with Dehl. Pitt angles his gun up toward Dehl's head and FIRES a SHOT into the ceiling. Then, with a sudden move, he twists the gun over and close to Dehl's body.

Dehl's eyes widen as he realizes what's happening.

(CONTINUED)

40A

CONTINUED:

40A

The GUN FIRES. Dehl stiffens. The panic on his face fades to despair.

Pitt growls with rage and frustration.

41

INT. DEHL'S APARTMENT BUILDING - LOBBY - NIGHT

41

Speer enters, sees that the elevator-floor-indicator points to the fourth floor.

He draws his gun and moves to and up the stairs, taking two steps at a time.

41A

INT. SPEER'S CAR - NIGHT

41A

Addy watches the building.

A WINDOW SHATTERS above her.

She looks up to see something hurtling down at her.

Reflexively she pulls back into the car just as the something SMACKS the ROOF of the car and shakes it.

Dehl's head lolls down onto the windshield.

Addy screams.

42

INT. DEHL'S APARTMENT BUILDING - STAIRWELL & LANDING - NIGHT

42

Ginny rushes down the steps, reaches the landing but is suddenly yanked backward as a huge hand grabs her.

Vint jumps the last few stairs to the landing, still holding tight to Ginny.

Ginny spins into him, poking at his eyes. They scuffle and Ginny slips his grip.

Ginny takes off down the stairs as Vint rubs at his eyes.

43

INT. DEHL'S APARTMENT BUILDING - FOURTH FLOOR - NIGHT

43

Pitt punches the elevator button. The doors open. He and Dub enter the elevator.

44

INT. DEHL'S APARTMENT BUILDING - THIRD FLOOR - NIGHT

44

As Speer reaches the landing, narrowly missing the elevator again. Once more he charges the stairs and collides with Ginny who is coming down. Ginny screams. Speer loses his balance, grabs the bannister as Ginny tumbles headlong down the stairs. Suddenly Vint is on the stairs. Speer vaults the bannister as Vint gets off a SHOT.

SPEER

lands, dives past the stairwell, FIRING as he does. Vint takes one just above his belt buckle. He looks surprised as he backs up the stairs, FIRING to cover his retreat. He vanishes and Speer goes after him.

45

INT. DEHL'S APARTMENT BUILDING - THIRD FLOOR - NIGHT 45

Tenants duck back in their rooms as Vint staggers to the elevator and jabs the button. Speer comes up the stairs and Vint drives him back down with a FUSILLADE. The elevator arrives with Primo and Dub. As Vint starts to get in, Primo gives him a shove. He sprawls as Dub punches the button and the elevator door begins to close. Vint aims his gun as Speer pops up and nails him. He gasps, then, like a dying buffalo gone berserk, he wheels, charges, EMPTYING HIS GUN at the retreating enemy.

As he reaches the landing, Speer shoots him between the eyes. He plunges down the stairs past Speer and lands in a heap on the next landing. Speer comes down and checks to make sure he's dead, then realizes that Ginny has vanished.

46

INT. POLICE MORGUE - NIGHT

46

CAMERA IS INSIDE the "ice box." BLACKNESS as we hear Police Lieutenant Speer's hard, monotonous voice:

SPEER (O.S.)

Took a four-story fall.

MIKE (O.S.)

Fall?

The "tray" is pulled out revealing Mike and Speer looking down at the corpse.

SPEER

He had help.

He shoves the "tray" back in the "ice box." BLACKNESS.

(CONTINUED)

46

CONTINUED:

46

MIKE AND SPEER

Standing in front of the "ice box."

SPEER

We dug two .38's and a .45 out of
the walls. A 9mm went through
the ceiling.

Speer opens another tray, revealing Vint.

SPEER

This was chasing Ginny when I
bumped into him. She got away.

MIKE

Vint Diestock. Pitt's soldier.

SPEER

Dehl's gun was in his holster.

MIKE

Bastards.

SPEER

Didn't know you two were so close.

MIKE

We were in business together.

SPEER

Just what I was thinking.

Mike glares at him. Speer glares right back. After a
beat, Mike turns, starts to go, stops, faces him.

(CONTINUED)

MIKE

Where's Addy?

SPEER

I sent her home in a patrol car.

MIKE

Really know how to show a girl
a good time, don't you, Speer?

Mike turns, exits.

47

EXT. CITY MORGUE - NIGHT

47

Mike heads for his car as the rain begins. An auburn
sedan pulls up and the rear door opens. Lonnie Ash steps
out.

LONNIE

Mr. Coll wants to see you.

Mike doesn't respond. Troy Roker leans out of the car.

TROY

Hard or easy, Murphy?

Mike gets in.

48

INT. COLL'S PENTHOUSE - NIGHT

48

Mike looks around. Troy and Lonnie watch. Coll enters,
goes to bar.

COLL

Want a drink?

MIKE

No thanks.

Coll pours himself one and crosses to a sofa, sits.

MIKE

Pretty swanky joint.

COLL

Fruits of my labor.

Mike smiles, walks around.

(CONTINUED)

MIKE

Let me guess. You're a night kind of guy. Always lookin' to invite new friends up here to while away the hours, chewin' the rag, exchangin' ideas, comparin' world views...

(stops in front
of Coll)

... So, what do you want to gab about, shit-ball?

Troy and Lonnie advance. Coll motions them back.

COLL

I saw your late partner tonight.

MIKE

Yeah? Was that around one o'clock when he tried to fly out his sixth-floor window but forgot to grow wings?

COLL

You know I didn't dust him.

MIKE

And how do I know that?

COLL

Because you remember all about Mr. Pitt, don't you?

MIKE

Primo? Sure. Hell of a guy. Runner-up to you in the last shit-ball pageant, wasn't he?

COLL

You're real close to a manners lesson.

MIKE

And you're real close to gettin' your ass kicked.

Troy, Lonnie move forward. Mike turns on them.

MIKE

You boys want to play? Step right up.

Coll stands, yells at Troy and Lonnie.

(CONTINUED)

COLL

Not now!

(to Mike)

Where do you stand, Murphy? You
and Dehl had a fix with Pitt, right?
So Dehl pulls a double-cross. You
in with him or he screwin' you, too?

Mike tenses, stares at him, relaxes.

MIKE

We were partners.

COLL

He couldn't cut it. Can you?

MIKE

He was the junior partner. I taught
him almost none of what I know.

COLL

You'll get my goods back then?

Mike thinks.

MIKE

I didn't talk to Dehl before he
went out for some air. What terms
did he arrange?

Coll crosses to a desk, opens a briefcase. It is filled
with money.

COLL

This now. Another like it when
I take possession.

MIKE

(laughing)

Dehl believed you'd double that
for him? My, my, the man did dream.

COLL

(smiling)

Yeah. I think he'd have settled
for 10 G's.

MIKE

I won't. 50 or forget it.

Coll considers.

COLL

Agreed.

(CONTINUED)

48 CONTINUED: (3)

48

MIKE

Good. Now...

(turning to Lonnie
and Troy)... Why don't you two little rodents
get me that drink.

49 EXT. CEMETERY - DAY

49

Mike, Addy, Freddie and speakeasy staff watch Dehl laid
to rest. A horn player blows a eulogy.

50 EXT. WATERFRONT - DAY

50

Speer watches as Bookkeeper is fished out of the river.

51 EXT. MIKE'S STREET - NIGHT

51

Mike pulls up, gets out of his car, enters his building.
Dub and NINO sit in a green Buick watching Mike.

52 INT. MIKE'S HALLWAY - NIGHT

52

Mike goes to his door, sees it's ajar, draws gun.

53 INT. MIKE'S APARTMENT - LIVING ROOM - NIGHT

53

The door swings slowly, silently open, revealing the
dimly lit hallway. A hand in f.g. turns on a table lamp
that is lying on its side. Mike steps quickly into the
doorway, gun aimed at whatever.

SPEER

Sitting in a chair. The room has been wrecked.

ANOTHER ANGLE

Mike holsters his gun and closes the door -- but it has
been forced and won't stay shut. He moves into the room
and surveys the damage.

SPEER

Wait'll you see the bedroom.

Mike steps over a broken table and enters the bedroom.
Speer sips from a teacup.

(CONTINUED)

SPEER

When was the last time you talked
to Primo Pitt?

MIKE (O.S.)

I've never talked to Primo Pitt!

SPEER

Two of his guns are parked across
the street in a Buick.

Mike returns, crosses to the window. Speer sips his tea.

MIKE

Dark green Phaeton?

SPEER

(sips)

You rate the heavy artillery.

MIKE

Maybe they're waiting for you.
Ever think of that?

SPEER

They don't know I'm here. I ducked
in the alley and up the back.

MIKE

What the hell you drinking?

SPEER

Tea. I found a bottle of it under
the sink in what's left of your
kitchen. Tastes just like gin.

MIKE

You didn't sly up here just to
prove you're stealthy.

SPEER

We fished Aram Strossel out of the
river.

MIKE

(surprised)

The Bookkeeper? Leon Coll's ledger
man?

SPEER

Friend of yours?

(CONTINUED)

53

CONTINUED: (2)

53

MIKE

(thinking)

No. I was hoping he'd do my taxes
this year.

SPEER

He was wired to a cement block.
The wire broke and he popped up
in front of a seafood restaurant.
Catch of the day.

Mike doesn't respond. Speer puts his cup on the floor,
stands. .

SPEER

Want to quote me odds on a
connection between Dehl and the
Bookkeeper?

Mike stares at him.

SPEER

Or how about the link between them
and you?

Speer glares at Mike, then crosses to the door.

SPEER

They dug a slug out of the mess
that was left of Dehl. Nine
millimeter. One of those wouldn't
do much for your looks either.

Speer exits. Mike stands, thinking, then crosses to the
window and looks down at the Buick.

54

INT. GREEN BUICK PHAETON - NIGHT

54

Nino is the first to spot Lieutenant Speer as he comes
out of Mike's building and crosses the street.

NINO

Hey!

(Dub looks)

Aint' that...?

DUB

Yeah! Duck!

They both slide down in the seat. Speer walks around the
front of the car and stops at Nino's window.

55

EXT. GREEN BUICK PHAETON - CLOSE AT WINDOW - NIGHT

55

Speer's hand knocks on the window. A beat and Nino's face rises like a sick moon. Speer's hand motions for Nino to roll down the window. Nino complies. Speer's hand grabs Nino's loud tie and yanks Nino's head out of the window and quickly ties the tie to the door handle.

56

INT. GREEN BUICK PHAETON - NIGHT

56

Before Dub can pull one of his .45's, Speer is coming in the back seat, reaching into Nino's coat, relieving the gagging gangster of his shoulder gun and pointing it between Dub's narrow eyes.

SPEER

It's against the law to lie down
in the middle of the street.

DUB

I never laid down in the street.

SPEER

Sure you did. You got run over
by a truck.

DUB

What truck?

SPEER

The next one that comes along.

DUB

Look, Lieuten --

Speer shoves his gun against Dub's nose. Dub's eyes cross. Nino gags as he struggles.

SPEER

I don't like sludge like you. In
fact, it gives me pleasure to
scrape the streets clean of your
ilk. Know what an ilk is, Dub?

DUB

A big deer?

SPEER

I'll put it this way -- I catch
you loitering in my precinct again
and I'm gonna shoot me an ilk.

Speer cocks his gun.

(CONTINUED)

56

CONTINUED:

56

SPEER

Get me?

Dub nods frantically.

SPEER

Now toss out your cannons.

Dub hesitates.

SPEER

I hear a truck coming.

Dub quickly tosses his guns into the street.

57

INT. MIKE'S APARTMENT - LIVING ROOM - NIGHT

57

Mike at the window. He pours himself a glass of tea and watches as Speer climbs out of the back seat of the Phaeton.

58

EXT. MIKE'S STREET - NIGHT

58

With Nino still tied to the door and with much CRASHING OF GEARS, the Phaeton drives away. It begins to rain again and Speer picks up the .45's, pockets them and glances up at Mike's window.

59

INT. MIKE'S APARTMENT - LIVING ROOM - NIGHT

59

Mike at the window watches as Speer turns up his coat collar and walks away up the street.

MIKE

Pretty stealthy, Lieutenant.

60

EXT. CITY STREET - NEAR FAT FREDDIES - NIGHT

60

Mike parks his car and gets out. The street is fairly deserted; mostly closed shops, little traffic, Mike walks to an alley, disappears. Down the block a car's headlights flash on. The car moves slowly, almost silently forward and stops. It is the green Buick. Dub and Nino are looking at the alley.

61

EXT. ALLEY - NIGHT

61

Mike has walked to the end of the alley. Now he descends some steps to a basement door.

(CONTINUED)

61

CONTINUED:

61

He knocks. A moment and the peephole opens. A shaft of yellow light frames Mike's face for an instant, then the peephole is closed. The door opens and Mike enters.

62

INT. FAT FREDDIE'S - ENTRANCE - NIGHT

62

Tuck the bouncer closes the door. Tuck is six-and-a-half feet tall and nearly that wide. He weighs slightly less than an adult gorilla and in the past four years he has only been seen to smile once. Those who witnessed this rare phenomenon are pretty sure it was just gas.

MIKE

Evening, Tuck. How you doin'?

TUCK

Guh!

MIKE

Gettin' lots of exercise? Plenty of raw meat?

TUCK

Huh?

MIKE

Say, 'The Leith Police dismisseth us.'

TUCK

Wuh!

MIKE

It's a test they give radio announcers.

TUCK

Wuh?

MIKE

(taken aback)

You don't wanna be a radio announcer?

TUCK

Nuh?

MIKE

Well, 'C'est la vie'... right, Tuck?

(CONTINUED)

62

CONTINUED:

62

TUCK

Yuh.

Mike walks away, crosses the room to Fat Freddie's office and enters.

63

INT. FAT FREDDIE'S OFFICE - NIGHT

63

Freddie, smoking a long cigar, sits behind his desk.
Mike crosses.

FREDDIE

Murph! Care for a taste?

MIKE

No thanks -- I'm full of tea.

Mike sits, eyes Freddie puffing, frowns.

MIKE

Freddie, you're supposed to flush those, not smoke 'em.

FREDDIE

Don't razz my ass, Mike, I'm low.

MIKE

Why?

FREDDIE

Ginny. I'm missin' her.

MIKE

I miss her myself, Fred. That's why I came over.

FREDDIE

I want you to find her.

MIKE

Me, too. I want to ask her some questions. I got one for you.

FREDDIE

Lay it out.

MIKE

The night Dehl was dumped -- was he here?

(Freddie nods)

About tea? To see Ginny?

EIGHT

*

(CONTINUED)

63

CONTINUED:

63

FREDDIE

Yeah. Ginny and the Bookkeeper.

Mike considers this fact.

MIKE

Thanks, Freddie. Later. And kill that stink-stick before it kills you.

He exits. Freddie eyes his stogie, kills it.

64

INT. CAROLINE'S HOUSE - NIGHT

64

Party is peaking. Posh rooms are filled with posh people. Mike enters, spots Caroline in parlour. Caroline sits, cornered and bored by an intense, talkative, effete and rich KEITH STODDARD. Caroline spots Mike, brightens, rises.

As Mike crosses to her, Caroline runs at him.

CAROLINE

Mike. Finally.

MIKE

Hi, sweet shanks --

She kisses him. A long, passionate kiss. They finally break, then stare at each other. Stoddard coughs, stands, coughs again. Caroline turns.

CAROLINE

This is Michael Twitchell Murphy.
(to Mike)
Where's the Twitchell come from?

MIKE

He was our milkman.

CAROLINE

Mike, say hello to Mr. Keith Stoddard, Esquire.

MIKE

Hell, Mr. Esquire.

Stoddard gives Mike a limp handshake. Mike looks at his hand, wipes it on his lapel. Stoddard coughs.

STODDARD

We shall continue our discussion another time.

(CONTINUED)

64

CONTINUED:

64

MIKE

What was he jawin' about?

CAROLINE

Wants to marry me.

MIKE

Accept.

CAROLINE

What?

MIKE

He's prettier than you.

CAROLINE

So?

MIKE

People who marry start to look alike.

CAROLINE

Really? Wonder how I'd look with a mustache?

MIKE

Hey, gotta go. Big day tomorrow.

CAROLINE

Hold on, buster.

(embraces him,
snuggles close)

I thought you were going to be late tonight.

MIKE

Well -- it does take two to be tardy, doesn't it?

Caroline smiles, nods.

CAROLINE

And there's no one here but you and I.

Mike looks around at the partygoers, then turns back to look at Caroline.

MIKE

Right. Just the two of us.

They look at each other.

Caroline leads him away.

65

INT. PITT'S BEDROOM - NIGHT

65

Pitt snores, slowly the covers are pulled off him. He gropes for them, half-opens his eyes, sees a shadow before him, dives for his night table but finds its drawer open and empty.

(CONTINUED)

65

CONTINUED:

65

He turns back to see the shadow become Speer who is pointing the Luger at him.

PITT

Don't know how you got in here, copper, but you ain't gettin' out so easy.

SPEER

Maybe I'll use you as a shield. Blind the goons with your pajamas.

PITT

What do you want?

SPEER

We dug a nine millimeter slug out of Dehl Swift's head.

PITT

What's a Dehl Swift?

Speer hefts the Luger.

SPEER

You mind if ballistics checks this out?

PITT

You can't take the gun without a warrant!

SPEER

Wasn't planning to.

He aims at Pitt's forehead. Pitt panics.

PITT

Mother of Jesus --

Speer squeezes the trigger. Pitt closes his eyes. Speer adjusts his aim a fraction... FIRES. Pitt faints. The WALL beside Pitt's head EXPLODES.

SPEER

Just want the bullet.

66

INT. CAROLINE'S BEDROOM - DAWN

66

Mike and Caroline are in bed, his arm around her shoulder, her head on his chest.

(CONTINUED)

CAROLINE

I'm a little scared, Mike.

MIKE

Dark's goin' away. Sun's comin' up.

CAROLINE

I'm falling in love with you, Murphy. Real love. And it scares me.

Mike sighs.

MIKE

I know what you mean.

Caroline bolts upright, stares into his eyes.

CAROLINE

Say that again!

Mike's suddenly uneasy, looks at his watch.

MIKE

Gotta shove off, kid. Work to do.

He slides out of bed, starts to dress.

CAROLINE

You son of a bitch!

(jumps out of bed)

You can't say it, can you? You almost did, but you couldn't!

You bastard!

(grabs a coat)

I pour my heart out and you put your pants on! You bastard, son of a bitch!

Mike, wide-eyed and half-dressed, watches her run out, then hurries after her.

EXT. CITY STREET - CAROLINE'S TOWNHOUSE - DAWN

Nino is watching the house. Dub is asleep with his mouth open.

TOWNHOUSE

Caroline comes flying, crying, down the steps.

(CONTINUED)

GREEN BUICK

Nino decides that Caroline is a great-looking dolly.

NINO'S POV

Caroline is looking for a taxi as Mike, wearing his overcoat and shoes without socks, comes out of the house. Nino perks up, nudges Dub who pops awake.

DUB

Whaa?

Mike catches up with Caroline who refuses to look at him. He steps in front of her.

MIKE

Where the hell you going?

CAROLINE

(turning away)

Home!

Mike steps in front of her, points to the townhouse.

MIKE

It's back there!

CAROLINE

(turning away)

My father's house!

Mike, freezing, steps in front of her again. She turns away.

MIKE

Why?

CAROLINE

(turning to face him)

Because, Mr. Michael Twitchell
son of a bitch Murphy bastard,
I...

(she hiccups)

... want to be...

(hiccups again)

... with someone who cares about me!

She hiccups again, whirls, fiercely, to look away. Mike stares at her back. Her body bucks as she tries to swallow back a big hiccup. She bucks again.

(CONTINUED)

67

CONTINUED: (2)

67

CAROLINE

Dammitdammit...
(hiccups)
... dammit!

Mike smiles, takes her shoulders, turns her around.

MIKE

Hold your breath.

She glares at him, hiccups.

MIKE

Do it.

She does.

MIKE

Now close your eyes and raise
your hands.

She does. He yanks her close, kisses her. She opens
angry eyes but then closes them, lowers her arms,
exhales, embraces him and kisses back. They break, look
at each other. No more hiccups.

MIKE

Never fails.

He leads her back inside.

THROUGH the WINDSHIELD of the green Buick, Dub and Nino
are seen, turning, looking at each other. Dub grins a
weasley smirk!

68

INT. MIKE'S OUTER OFFICE - DAY

68

Addy sits at her desk, staring into space, a little
solemn. She holds an envelope. She looks down at it,
a little sad.

Mike enters, heads straight into his office.

MIKE

'Morning, angel.

Addy rises and follows.

69

INT. MIKE'S OFFICE - DAY

69

ADDY

This just came.

(CONTINUED)

She hands him the envelope. Mike looks at it, then at Addy.

MIKE

It's addressed to Dehl.

ADDY

In his own handwriting.

Mike slits it open, looks inside, looks at Addy, upends the envelope over an open palm. A ticket drops out.

NOISE in the outer office distracts them. Mike instantly crumples the envelope in one hand. Pitt and Dub enter. Mike gives Addy the ticket.

MIKE

After your beauty parlor, pick up my laundry, will you?

(to Pitt)

So, Primo Pitt, who kicked over your rock and forced you to crawl out into the sunshine?

PITT

(to Addy)

Scram.

She looks at Mike who nods. She exits. Mike sits behind his desk, tosses the lumped envelope into a trash can.

PITT

Your partner crossed me.

MIKE

Aw, really? Such a shame.

PITT

You or his squeeze is got somethin' I want.

MIKE

Like the name of a good plastic surgeon?

PITT

Funnyman, huh? Whoever got it, don't matter... you're gonna hand it over.

MIKE

And why would I do that?

(CONTINUED)

69

CONTINUED: (2)

69

PITT

'Cause I got somethin' you want.

MIKE

There's nothing I want from you,
Pitt, except your exit out of here.

The PHONE RINGS. Pitt sneers. Mike answers.

MIKE

Yeah?

70

INT. PITT'S GARAGE - DAY

70

Caroline speaks into a phone held by a thug to one side of her. She's disheveled, wears a mink coat over a nightgown. Nino, sporting a shiner, stands close to her, on her other side.

CAROLINE

Mike... what's going on?

MIKE (V.O.)

You okay?

CAROLINE

Hell, no! My hair's all messed.
I've broken two fingernails. I
don't have my makeup and I'm
being bookended by two ugly,
smelly garbage cans...

Nino reaches over, grabs the receiver and slams it down.

71

INT. MIKE'S OFFICE - DAY

71

MIKE

Caroline?

Mike slowly hangs up and stands. His eyes burn. He slowly crosses around his desk to face off Pitt. Dub steps forward to intimidate. Mike, in one flashing movement, without breaking his stare at Pitt, hooks a foot behind Dub's outside ankle and thrusts the heel of his hand hard against Dub's solar plexus.

Dub gasps and crashes on his ass. He shambles to his feet but is restrained by a wave of Pitt's hand.

(CONTINUED)

71

CONTINUED:

71

MIKE

(in a low voice)

Let her go and you'll get what
you want.

PITT

(smiling)

She walks when I hold it.

Pitt turns and exits. Dub extends an arm, points a
finger at Mike. He holds it there a beat, glaring, then
exits. Mike slumps against his desk.

72

EXT. PAWN SHOP - DAY

72

Addy exits, placing a small, thin, black box in her purse.

73

INT. POLICE LAB - DAY

73

A ballistics expert works. He smokes up a storm, is
covered with ashes and constantly adjusts his eyeglasses.
The door opens. Speer stands in the doorway. The expert
looks up.

SPEER

You tab the .45 yet?

The expert nods.

SPEER

And the nine millimeter?

The expert reaches under his scope and lifts a slug.

SPEER

Match?

The expert nods.

SPEER

Good.

74

INT. MIKE'S APARTMENT - DAY

74

Addy watches as Mike opens the black box to find a medal.

MIKE

The Croix de Guerre.

(MORE)

(CONTINUED)

MIKE (CONT'D)

(lifts out the
medal)

French medal of honor. When Dehl
was good, he was very good.

SPEER (O.S.)

Pretty fancy for the bottom of
a Cracker Jacks box.

Mike and Addy look up to see Speer.

MIKE

Didn't hear you knock.

SPEER

That's a relief. I thought I
was going deaf.

Speer looks at Addy who glances away, crosses to a sofa,
sits.

MIKE

What do you want?

SPEER

We ID'd the .45 and the nine
millimeter. Dub Slack. Primo Pitt.

MIKE

Is it enough to nail them?

SPEER

Not with their alibis. We need
an eyewitness. So you'll tell
me when you find Ginny Lee.

MIKE

What makes you think I'm looking
for her?

SPEER

The questions you're asking. The
places you ask them.

Mike steps forward.

MIKE

Always pushing, huh, Speer? Always
prodding. Never any slack with
you, is there?

Speer steps forward.

(CONTINUED)

SPEER

It's how you do the job, remember?

Both men tense.

MIKE

Only too goddamned well!

Addy jumps to her feet.

ADDY

Stop it, will you?

Both men look at her, look back at each other, then begin to untense.

ADDY

Is there anything to drink around here?

MIKE

Well -- I'm fresh out of tea but there's some furniture polish in the broom closet.

Addy takes a step.

SPEER

I'll get it. I know the way.

Speer heads for the kitchen. Mike looks at Addy.

ADDY

Why do you both go at each other so hard? Do you enjoy it?

Mike has no answer. The PHONE RINGS. Still holding the black box, he crosses to the phone and answers it.

MIKE

Hello?

There is no reply. He starts to fiddle with the box.

MIKE

Hello? Anybody there?

He pulls out the velour filler and spots a key. He holds it up, examines it.

MIKE

Last chance...

(beat)

... So long...

(CONTINUED)

74

CONTINUED: (3)

74

GINNY (V.O.)

Mike?

He forgets about the key, momentarily.

MIKE

Yeah.

(beat)

Who are you?

75

INT. DRUG STORE PHONE BOOTH - DAY

75

Ginny, tired and frightened, talks on the phone.

GINNY

Ginny Lee. I got trouble, Mike.
Can you meet me?

76

INT. MIKE'S ROOM - DAY

76

MIKE

Where?

(beat)

When?

(beat)

You take it easy, hear? It'll be
alright.He hangs up, remembers he's still holding the key, looks
at it again, pockets it, grabs his hat and coat.

MIKE

Sick friend.

He blows Addy a kiss as he rushes out of the apartment.
He's gone before she can say a word. She stands, alone.Speer reenters, carrying three glasses and a jar of amber
liquid. He sees no Mike, looks at Addy.

ADDY

Mike had to take off.

SPEER

He's good at that.

ADDY

Yeah.

She crosses to the window, looks out. Speer watches her,
noticing both her womanly beauty and the sad slope of her
shoulders and hips.

(CONTINUED)

SPEER

Still want that drink?

Addy turns to him.

ADDY

Sure. Why not?

Speer crosses to her, casually flipping the third glass onto an easy chair. Holding two glasses in one hand, he pours from the jar, offers Addy a glass. She takes one.

ADDY

Thanks, Lieutenant.

They tip glasses toward each other and drink, silhouetted against the window and the city lights and dusk sky beyond it. She coughs, clears her throat.

ADDY

Lord, I think it really is furniture polish.

Speer downs another swallow.

SPEER

Shocking what Prohibition forces some people to drink.

Addy half smiles, in spite of herself. They both drink some more.

SPEER

We're back to Lieutenant, huh?

Addy looks at him.

ADDY

That's what you are, right?

Speer stares at her.

ADDY

First... last... always. Twenty-four hours a day... seven days a week...

SPEER

I'm sorry about the other night, Addy. That was bad.

Addy crosses away from him.

(CONTINUED)

76

CONTINUED: (2)

76

ADDY

Ah, forget about it.

Speer watches her back a moment, then finishes his drink and sets the glass and jar on the window sill.

SPEER

I have to go.

He starts to exit, is stopped by her voice.

ADDY

You know, you're pretty good at
takin' off yourself.

He has no reply, exits. Addy swears under her breath and kicks a chair.

77

EXT. PARK - NIGHT

77

There is a raw, hard bitterness of cold beneath a dull, gray, overcast sky, and turning leaves portend more rain. Mike watches people hurry past. His eyes search places where Ginny might be loitering. He turns up his collar and looks at his watch. A black Buick enters, stops in b.g.

78

ANOTHER ANGLE

78

Another car, dark, nondescript, pulls up at another vantage point to watch Mike.

79

INT. BLACK BUICK - NIGHT

79

Dub and Nino have switched cars. They watch Mike.

80

INT. DARK, ND CAR - NIGHT

80

Two men, neatly dressed, watch Mike.

81

EXT. PARK - NIGHT

81

Mike, cold and nervy, paces.

82

INT. COLL'S PENTHOUSE - NIGHT

82

The butler switching on a few lamps. Coll, nursing his five o'clock martini, sits on a flamboyant sofa listening to his henchman report.

(CONTINUED)

82

CONTINUED:

82

- TROY

Caroline Howley, the society twist.

COLL

(rises)

Pitt took a helluva chance kidnapping
Randolf Howley's daughter. He must
expect big things from Mr. Murphy.

TROY

Like the Bookkeeper's merchandise?

COLL

It's time we had another meet with
Mr. Murphy.

83

EXT. PARK - NIGHT

83

Street lights are coming on. A light rain falls.

Fed up and half frozen, Mike takes a last look around the
park, then EXITS SHOT. In b.g., the Buick pulls away
from the curb. CAMERA HOLDS for a moment ON the falling
rain and Ginny Lee, pale and furtive, steps INTO SHOT,
looking after Mike. She's dressed in beat-up men's cloth-
ing.

84

EXT. STREET - NIGHT

84

Grumbling, shivering, Mike is about to start the car when
something on the seat catches his eye. He picks up a
plain, unmarked envelope. He tears the envelope and takes
out a motion picture theater ticket.

INSERT - ROXY THEATER TICKET

We hear DICK POWEL SINGING, "I'VE GOT TO SING A TORCH
SONG."

85

INT. ROXY - NIGHT

85

ON the screen, a youthful DICK POWELL is singing in the
new Warner Bros. Vitaphone film, "Golddiggers of 1933."

ANGLE - AT AUDIENCE

An usher shows Mike to a seat. Mike cases the people
around him, then settles down to watch the film.

Ginny appears, slips into the seat behind him, leans to
whisper in his ear.

(CONTINUED)

GINNY

Mike...

He flinches slightly but doesn't turn around.

MIKE

It's been two hours.

GINNY

I'm sorry, Mike. I had to be sure.

MIKE

And are you?

GINNY

I don't know... I don't know nothin' anymore. They killed Dehl.

MIKE

And they'll kill you. You're a witness.

GINNY

O' sweet Jesus, what am I gonna do?

She sobs, drops her head in her hands.

MIKE

Call Speer.

Ginny jumps forward, grabs Mike's shoulders.

GINNY

No, Mike! God, no!

MIKE

(quarter-turning)

He's a bastard but he's straight and he's good. He'll protect you.

GINNY

No! Go to Pitt for me, Mike. Please. Tell him I didn't see nothin'. I can't hurt him. Maybe Dehl accidentally fell out of that window.

MIKE

Yeah, and he accidentally put one of Pitt's slugs into his skull.

Ginny stifles a moan.

(CONTINUED)

MIKE

You can place him at the scene.

GINNY

He'll kill me if I go to Speer.

MIKE

He'll kill you if you don't.

Ginny's eyes fill. She laughs bitterly.

GINNY

Anyway it lays, Ginny Lee loses.

Mike rises, crosses behind and sits next to her, puts an arm around her. This surprises other audience members who think they see a man hugging another man.

MIKE

Where's the Bookkeeper's goods?

GINNY

You know about that?

MIKE

Where is it, Ginny?

GINNY

I don't know!

MIKE

Pitt says you got it.

GINNY

I don't! I swear to Jesus... I don't! Dehl pulled some kind of switch.

MIKE

Always chasin' rainbows, wasn't he?

(takes out the key)

Ever see this before?

Ginny looks, shakes her head.

MIKE

Did he talk about anything new or do anything different?

GINNY

He was talkin' about gettin' in shape. Said he was playin' handball.

(CONTINUED)

85

CONTINUED: (3)

85

MIKE

Where?

Ginny shrugs, shakes her head.

GINNY

Somewheres near his place.

Mike pockets the key, scans the theater.

MIKE

I'm leaving now, Ginny. You wait
awhile and go out the side. Okay?

Ginny nods, hopeless.

MIKE

And call Speer.

Ginny stares ahead. Mike kisses her cheek, exits.

86

EXT. ROXY THEATER - NIGHT

86

Despite falling rain, people line up for next show. Mike
exits the theater and crosses to a young, uniform COP
who's unhappy with his duty.

MIKE

'Evening.

The Cop grunts, claps his hands, shuffles his feet to
keep warm.

MIKE

(looking at the
rain)Makes you wish you were a
boilermaker, don't it?

COP

And how the hell would you know?

MIKE

Because I was pounding a beat
when you were still peein' in
your pants. And because I froze
my ass on so many nights like
this, I started thinking about
becomin' a boilermaker.

(MORE)

(CONTINUED)

MIKE (CONT'D)

And like some hot-shot with no idea of the job and no respect for the uniform, I went into business for myself. So here I am, freezin' my ass and catchin' flak from a snot-nose rookie!

COP

I'm sorry.

MIKE

Who ain't? You know Tenth Street?

COP

Used to be my beat.

MIKE

Any gyms or athletic clubs around there?

COP

Yeah. Riverside Athletic on Broad Street. Been open a couple months.

MIKE

Thanks.

COP

(smiles)

Any time.

Mike walks away. Speer steps out of the shadows, staring at departing Mike. The Cop sees Speer, flusters.

COP

Lieutenant, I didn't see...

Speer ignores him, steps to the curb. The ND, dark car with the two men pulls up to him.

87 INT. BLACK BUICK - NIGHT

87

Down the street, Dub and Nino watch Mike walk off in the opposite direction. Dub moves to start the car when Nino thumps his arm, points.

88 EXT. ROXY THEATER - NIGHT

88

Ginny exits a side door of the theater directly beside the Buick. She spots Dub and Nino. They spot her. She runs, in the opposite direction from Speer. Dub and Nino jump out of the car and chase her.

Ginny in panic, darts between two parked cars.

- 89 INT. MOVING CAR - NIGHT 89
- THROUGH the WINDSHIELD as we see Ginny run into the street.
- THE DRIVER
- reacts in horror.
- INSERT - DRIVER'S FOOT
- As it slams on the brake.
- 90 EXT. MOVING CAR - CLOSE AT REAR WHEEL - NIGHT 90
- The BRAKES grab, SCREECH as the wheel stops, skids on the wet surface.
- GINNY
- A flash image as she senses the hurtling menace.
- GINNY'S POV
- The car, headlights FILLING the FRAME, a split second before impact.
- The car plows into Ginny. She bounces over the hood, SHATTERS the WINDSHIELD, rolls over the roof and drops into the street behind the car.
- Another car skids and swerves to avoid running over her twisted body.
- 91 EXT. ROXY THEATER (FRONT ENTRANCE) - NIGHT 91
- Speer, about to climb into the nondescript car, reacts to the skidding and moves to it.
- 92 EXT. ROXY THEATER (SIDE ENTRANCE) - NIGHT 92
- Dub and Nino take off.
- 93 INT. GYM - NIGHT 93
- A speed bag is being punched. Several club members work out. Mike enters.
- 94 INT. LOCKER ROOM - NIGHT 94
- An ATTENDANT sits at a small table, reading "Spicy Detective," looks up as Mike scans the rows of lockers.
- (CONTINUED)

MIKE
Which one's Dehl Swift's?

ATTENDANT
Why?

MIKE
(shows key)
I'm here to pick up his things.

ATTENDANT
I need an okay from Mr. Swift.

MIKE
That'll be tough. He's dead.

The Attendant is confused. Mike hands him a dollar.

MIKE
I'm the executor of his estate.

95 INT. ROW OF LOCKERS - NIGHT

95

Mike, led by Attendant, moves along row.

ATTENDANT
How'd he die?

MIKE
Suddenly.

The Attendant points to a locker, stops walking.

ATTENDANT
203.

Mike steps up, inserts key into lock, turns, stares at Attendant who's slow to catch on.

ATTENDANT
Oh... right.

He walks away. Mike turns the key. It works.

96 INT. LOCKER - NIGHT

96

Blackness. The door opens. Mike lifts out sweatsuit, sneakers, brush, comb, half-bottle of cologne and then a large, square package wrapped in butcher's paper and tied with twine.

97

INT. HOSPITAL WAITING ROOM - NIGHT

97

Rain falls outside the window. Speer stands, looking out at the city and the night.

SURGEON (O.S.)

Lieutenant Speer?

Speer turns to see a gowned, capped SURGEON.

SURGEON

I'm Dr. Breslin.

SPEER

Tell me about Ginny Lee.

SURGEON

She fractured the radius ulna in her right forearm, cracked the tenth, eleventh and twelfth ribs on her left side and banged her head pretty good. That could mean a concussion. We're going to watch her for a few days. She came close. We get a lot who aren't so lucky.

SPEER

Can I talk to her?

SURGEON

Maybe tomorrow.

Speer nods, walks to the elevator. The elevator doors open. Fat Freddie hurries out, nearly bumps into Speer.

FREDDIE

Lieutenant...

SPEER

She's okay.

The news relieves Freddie.

He nods, hurries to the waiting room. Speer watches him, then steps into the elevator.

98

EXT. MIKE'S STREET - NIGHT

99

It has stopped raining. Mike drives up, parks, gets out and, carrying the package, takes the front steps of his building two at a time. As he enters the front door, the black Buick comes down the block and parks across the street.

99

INT. MIKE'S APARTMENT - LIVING ROOM - NIGHT

99

Addy is alone sitting on the sofa with her cup of furniture polish. She watches silently as her boss enters and exits into the kitchen. She listens to DRAWERS BEING OPENED, KITCHENWARE BEING SCATTERED. She rises and enters.

100

INT. KITCHEN

100

Mike is sawing the heavy string on the package with a dull carving knife. While Mike saws away at one end of the package, Addy calmly unties the string at the other end of the package.

MIKE

Damn dull knife.

He turns to find a sharper knife and Addy unties the other end of the package. Mike selects another knife and turns back to find Addy unwrapping the package. She completes the job.

Mike quickly examines the contents -- detailed ledgers and records. He whistles.

MIKE

Dehl, you were a bigger sap than I figured.

ADDY

What is it?

MIKE

Heat. Enough to scorch Coll and change Pitt from Mr. 2 to Mr. 1.

Addy steps close to Mike.

ADDY

I have some bad news.

MIKE

What?

ADDY

Caroline's been kidnapped.

Mike whirls to face her.

MIKE

How the hell do you know?

ADDY

It was just on the radio.

(CONTINUED)

Mike hurls the ledgers against the wall.

MIKE

Goddamn it!

ADDY

That's not all.

MIKE

What else?

ADDY

Ginny Lee's at City General.

Mike just stares at her.

ADDY

Lieutenant Speer called. Said
she was hit by a car.

Mike thinks, then scoops up the ledgers and runs to the
bedroom.

ADDY

(calling to him)
I'm calling a cab.

MIKE (O.S.)

Stay here.

(beat)

Any more furniture polish?

Addy pours two drinks as sounds of HURRIED ACTIVITY come
from bedroom. She sips her drink. Mike runs out of the
bedroom, wearing a heavy coat and carrying a suitcase.

He crosses to his desk, opens a drawer, extracts two big
automatics and two boxes of bullets. He stuffs all this
into his coat pockets then starts to go, stops, turns
back to the drawer and takes out another box of bullets.
He pockets this, gulps his drink.

MIKE

Call Fat Freddie, tell him about
Ginny.

ADDY

I did.

Mike smiles at her.

MIKE

You do good work, kiddo.

(CONTINUED)

100

CONTINUED: (2)

100

He swallows the last of his drink as the PHONE RINGS. He grabs the receiver.

MIKE

Pitt? I was just comin' to see you. I got the stuff.

Pitt can be heard YELLING on the other end of the line.

MIKE

Why the hell would I pull a stupid-ass stunt like that?

More YELLING from Pitt.

MIKE

I'm on my way, Pitt. She better be okay.

Mike slams down the receiver, turns to Addy.

MIKE

If you don't hear from me by morning, tell Speer to drag the river... with a magnet.

Mike crosses to the door.

ADDY

Mike...

She has no words.

MIKE

(winking)

I know.

He opens the door and finds himself confronted by Dub and his new .45's backed up by Nino.

MIKE

(yells angrily)

Doesn't anybody knock?

Dub is so startled Mike is able to slam the door in his face and jump aside. Dub DRILLS two huge holes in the door.

Addy cringes as a nearby LAMP EXPLODES on her right and a WINDOW SHATTERS on her left.

Mike throws open the door and confronts Dub and his smoking .45's.

(CONTINUED)

100 CONTINUED: (3)

100

MIKE
(in a rage)
Now look what you've done!

He sweeps the .45's aside with the suitcase and punches Dub in the mouth. The .45's THUNDER again, tearing up the floor as Dub sails back into Nino and they both go down in a heap. Mike tosses the suitcase to Addy and leaps into:

101 HALLWAY

101

A hall of fame punch-out ensues. Mike leaves Dub and Nino bleeding and gasping as he takes off down the stairs.

102 EXT. MIKE'S STREET - NIGHT

102

The Auburn pulls up across the street as Mike exits his building and hurries to a spot beneath his window.

MIKE'S WINDOW

Addy drops the suitcase.

MIKE

catches the suitcase, turns, starts for his car but stops as Troy and Lonnie get out of the Auburn, start to cross the street.

DUB AND NINO

come charging out of the building.

TROY AND LONNIE

freeze as they see Dub and Nino.

DUB AND NINO

freeze as they see Troy and Lonnie.

TROY AND LONNIE

go for their guns.

MIKE

runs for his car.

DUB AND NINO

start SHOOTING at Mike.

(CONTINUED)

102

CONTINUED:

102

MIKE

dives into the gutter.

TROY AND LONNIE

start SHOOTING at Dub and Nino.

DUB

dives under a truck.

NINO

ducks behind a fireplug.

MIKE

On his stomach in the gutter, crawling toward his car.

103

INT. MIKE'S APARTMENT - NIGHT

103

Addy watches the GUN BATTLE from the window. She ducks as a BULLET puts a hole in the window. She crawls to the phone, pulls it off the table and dials.

104

EXT. MIKE'S STREET - FULL SHOT - NIGHT

104

The GUN BATTLE RAGES.

SPEER'S CAR

rounds a corner, skids to a halt. Speer remains behind the wheel watching the SHOOTOUT with obvious interest.

TROY AND LONNIE

FIRING, retreating behind the Auburn.

NINO

returning FIRE from behind the fireplug.

DUB

BLAZING away under the truck.

MIKE

crawls to his car, reaches up to open the door but it's locked. He begins crawling around the front of the car.

(CONTINUED)

104

CONTINUED:

104

LONNIE

keeping low, FIRING between cars, runs down the sidewalk toward Mike's position.

TROY

Giving him covering FIRE.

DUB

Under the truck. A BULLET punctures the gas tank, a stream of gas soaks his leg. Terrified, he crawls under the length of the truck as BULLETS kick up sparks all around him.

DUB

(terrified)

Oh shit, oh shit.

He crawls out from under the truck and behind a mailbox.

DUB

(shouting to Nino)

I'm soaked in gasoline! Soaked in goddamned gasoline!

NINO

Then stay the hell away from me!
Stay away from me!

MIKE

peers around the front of his car. He TAKES FIRE. He ducks back, OPENS FIRE.

SPEER

still in his car, grins then reacts as a BULLET makes a big hole in his WINDSHIELD. His face hardens as he looks out of the spider-webbed windshield at the shooters on the street.

He exits his car, goes to and opens the trunk, lifts out a shotgun, pockets some shells, closes the trunk and moves close to the action.

He stands mid-point between the two sets of hoods. BULLETS ZING past him from all directions.

He checks out the gunmen's positions, raises the SHOTGUN hip-high and FIRES.

TRUCK

The leaking GAS TANK EXPLODES.

(CONTINUED)

104

CONTINUED: (1A)

104

DUB

is knocked flat by the explosion. His coat ignites. He starts to roll around on the ground to smother the flames.

SPEER

reloads as he calmly advances on Nino.

NINO

sees Speer coming, jumps up and runs like hell.

TROY

jumps into the AUBURN, dumps it in GEAR and FLOORS it as Lonnie leaps onto the running board.

THE AUBURN

barrels toward Speer.

SPEER

hears the Auburn coming, turns and faces it.

At the last possible instant, Speer lifts the SHOTGUN and FIRES A ROUND at the car's left front tire. It EXPLODES. He then FIRES A ROUND at the right front tire. It too EXPLODES.

TROY

goes bug-eyed as he struggles to control the car.

THE AUBURN

swerves, with Lonnie hanging on for dear life, SKIDS and PLOWS into and over the fireplug which spouts a thirty-foot geyser of water into the air which, in turn, puts out the truck fire.

Still SKIDDING and swerving, the Auburn disappears around a corner. A tremendous CRASH is heard.

SPEER

reloads and turns his attention to:

DUB

gives up trying to smother the flames, picks himself up and shucks out of his coat.

(CONTINUED)

104

CONTINUED: (1B)

104

He tosses the burning coat to the ground then looks up to
see Speer coming at him and reloading the shotgun.

*
*

DUB

Oh shit!

(CONTINUED)

105 CONTINUED:

105

ADDY

Not now, you two!

She rushes away from the window.

106 EXT. STREET - NIGHT

106

Speer stands over Mike. Mike spits blood.

MIKE

What the hell was that for?

SPEER

You said you'd tell me when you found Ginny Lee.

Mike gets up.

MIKE

She found me!

Mike wipes blood from his lip.

MIKE

This one's on the house, Speer.
Next one -- I'm buyin'.

SPEER

Suits me fine.

Mike crosses to his car.

SPEER

Where do you think you're going?

MIKE

I got better things to do than hang around here and play with you.

SPEER

You're under arrest, Murphy.

Mike spins around, crosses back to Speer.

MIKE

What for?

SPEER

Obstruction of justice, assaulting an officer, disturbing the peace and anything else I can think of.

(CONTINUED)

Mike can't decide whether to yell, throw a punch or make a break. He takes a chance.

MIKE

They got Caroline.

Speer's eyes go hard.

SPEER

Who's they?

MIKE

Pitt. Let me go on this and I'll hand it all to you. Gift-wrapped.

Speer stares at him.

MIKE

What's it gonna be?

Speer stares.

SPEER

Go.

Mike nods once, crosses to his CAR, gets in and STARTS UP. Addy arrives as SIRENS approach.

MIKE

I appreciate this, Speer, but I'm still gonna knock your block to Hoover's house.

Mike GUNS his CAR away. Speer watches him go, turns to Addy.

ADDY

Hello.

SPEER

You okay?

She nods.

SPEER

Can you use a ride home?

ADDY

In a cop car?

SPEER

Yeah. My cop car.

She considers the idea and him.

(CONTINUED)

106

CONTINUED: (2)

106

ADDY

That would be nice -- Speer --
real nice.

He notices her use of his name. He points the way to
his car, they walk.

ADDY

How come you're not married?

SPEER

How come you're not?

ADDY

I don't know. Lots of reasons.

SPEER

Me, too.

Police cars and fire engines arrive.

ADDY

Why do you and Mike go at each
other so hard?

SPEER

I don't know. Lots of reasons.

Addy stops. Speer walks a few steps, stops, looks back
at her. She shakes her head. He almost smiles. She
walks to him, takes his arm. They go to his car.

107

EXT. STREET AND ROADS - NIGHT

107

Mike bobs and weaves traffic and pedestrians. He
swerves, skids, wrong-ways one-way streets and BURNS a
lot of RUBBER.

108

INT. HOSPITAL ROOM - NIGHT

108

Ginny lies in bed, unconscious.

A solemn-faced Freddie sits in a chair by her bed, watch-
ing, waiting.

Ginny stirs. Freddie jumps up, steps close to the bed,
leans over to peer at her.

Ginny opens her eyes, sees Freddie.

109 EXT. GARAGE - NIGHT

109

Mike's roadster makes a hard left and heads for the big garage door.

110 INT. GARAGE - NIGHT

110

The roadster plows through the door and stops in the center of the garage, broken radiator spewing steam like a Yellowstone geyser.

Frozen in startled poses, the ATTENDANT and FOUR SOLDIERS snap out of it as Mike gets almost leisurely out of the car. The Soldiers whip out their guns and the Attendant steps aside as Pitt, mouth agape, comes out of the office. As Mike advances, the Soldiers take aim. Pitt holds up a restraining hand and the Soldiers lower their weapons. Mike stops a foot away from Pitt and raises the suitcase.

MIKE

Okay.

Pitt looks at the case, then at the smashed door, then back at Mike.

PITT

(yells)

Why'd you bust my door?

MIKE

Nobody knocks anymore, haven't you heard?

PITT

You're teched, Murphy.

MIKE

Where is she?

PITT

She ain't here.

He grabs for the suitcase. Mike yanks it away.

MIKE

Not till I know she's safe.

PITT

(to his Soldiers)

Exterminate this pest!

MIKE

Guess what's in here, handsome.

(CONTINUED)

PITT

(to Soldiers)

Hold it.

(to Mike)

I know what better be in there.

MIKE

Oh, that's here.

PITT

(smiling)

I think you just said goodbye.

MIKE

But there's something extra. A little surprise. Just for you.

PITT

What?

MIKE

Dynamite.

The Soldiers flinch, look at each other. Pitt doesn't budge.

PITT

Dynamite.

MIKE

Enough to spread little pieces of you and these dumb suckers from here to Chillicothe.

(to Soldiers)

Any of you boys been to Chillicothe? Not so nice this time of year.

PITT

You're blufin', shamus.

MIKE

Want to find out? All I have to do is relax my grip.

PITT

Blast him!

SOLDIER 1

We shoot him, Boss, he relaxes --

PITT

Gimme the gun!

He grabs the Soldier's gun, jams it against the suitcase.

(CONTINUED)

PITT

I'm callin' your bluff.

MIKE

Hope you don't mind loud noises.

Pitt cocks the gun. Soldiers step back.

SPEER (O.S.)

'Evening, gents.

Heads turn. Speer stands in the doorway, hat brim down, collar high, hands in pockets. He enters, crosses to stand beside Mike.

SPEER

This a private party or can anybody play?

MIKE

I thought you said hands off.

SPEER

I lied.

Speer eyes Pitt.

SPEER

No need to shoot the suitcase, Primo, it's already dead.

Pitt aims at Speer.

PITT

Then how about I shoot me a live cop?

SPEER

That should give the twenty officers outside just cause.

PITT

(to Soldier)

Check it out.

Soldier peeks outside. The Attendant starts to slink away.

PITT

Hey --

ATTENDANT

I have to go to the toilet.

(CONTINUED)

PITT

Stay where you are.

Pitt looks at Speer.

PITT

(sneering)

Twenty cops. You're as nuts as him.

Nods at Mike. Speer and Mike look at each other.

SPEER

He thinks we're nuts and he's got the drop on luggage.

MIKE

It's all that corruption and graft. Corrodes the brain.

PITT

He says it's full of dynamite.

SPEER

Is it?

MIKE

No. Only three sticks. And a hand grenade.

SPEER

What were you gonna do after you dropped it?

Mike starts to answer, then realizes and has no words.
The Attendant moves again.

ATTENDANT

I really should go to the toilet.

PITT

Pee in your pants.

ATTENDANT

I did that.

Soldier 1 yells from the doorway.

SOLDIER 1

Nobody out there but an old man walkin' his dog.

PITT

Two dead wise guys.

(CONTINUED)

SPEER

The old man is Sergeant Lefkowitz.

MIKE

Who's in the dog suit?

SPEER

Connors. Remember Connors?

MIKE

Short legs, right? Long tongue,
pants a lot?

Pitt raises his gun, aims between Mike's eyes.

PITT

Gimme the case.

MIKE

(to Speer)

Now?

SPEER

(to Mike)

Now.

Mike drops, rolls, surprising and giving Speer an opening. Speer kicks Pitt in the kneecap and pounds his jaw. Mike pulls one of his guns and drops a Soldier who aims at Speer. Speer notices, nods to Mike, pulls a gun from each of his pockets and BLASTS AWAY. The Soldier runs for cover.

The Attendant runs from spot to spot, searching for cover. Every time he thinks he's safe, a Pitt Soldier joins him, drawing FIRE. And every time, every Soldier goes down. The Attendant gets more and more frantic and finally dives into a grease pit from which he can be heard laughing hysterically.

Everyone FIRES. Gunsmoke and BULLETS everywhere. One by one Pitt's soldiers drop.

Mike dives and rolls from one position to another as he FIRES.

Speer moves unhurriedly from point to point as he calmly FIRES.

They are lethally efficient.

Mike EMPTIES his GUN and pulls out another, glancing self-satisfiedly at Speer.

(CONTINUED)

110

CONTINUED: (4A)

110

Speer notes this, EMPTIES his GUN and pulls out a second, larger gun.

Mike notes that, EMPTIES his second GUN, looks at Speer and pulls out a third, huge gun.

Speer half-smiles, EMPTIES his second GUN, reaches under his coat and pulls out a giant, near-howitzer of a weapon.

Mike is startled, then grits his teeth and mutters to himself.

They both resume FIRING.

Pitt aims at Mike. Speer spots this and aims at Pitt. Mike sees Speer aim at Pitt. He FIRES A ROUND at but not really close to Speer. Speer plugs Pitt just as he FIRES at Mike. A CRATE EXPLODES with Pitt's SHOT just an inch from Mike's head. Speer glares at Mike. Mike glares back. They quickly return to SHOOTING. The BULLETS CRESCENDO, then HALT. The gunsmoke clears.

(CONTINUED)

Mike jumps up, runs to Pitt, flips him over.

MIKE

He's dead! You killed him, you idiot!

SPEER

Why the hell did you shoot at me?

MIKE

'Cause you were shootin' at Pitt.

SPEER

He was shootin' at you!

MIKE

Yeah, well, thanks for nothin'.
And I wasn't shootin' at you. I
was distractin' you.

SPEER

Some difference!

Pitt groans, opens his eyes. Mike lifts his head.

MIKE

Pitt -- where is she?

PITT

What time is it?

Mike checks his watch.

MIKE

Couple minutes past nine.

PITT

Ten o'clock, I don't call, she
don't breathe no more.

He tries to laugh but coughs instead.

MIKE

Where is she?

PITT

This ain't so bad. You get to
watch me die. I get to watch
you squirm.

He dies. Mike stands, looks at Speer.

(CONTINUED)

MIKE

Now, how we gonna find out where
Caroline is?

Speer looks around.

SPEER

Dub and Nino.

Mike waits for him to continue. Speer doesn't.

MIKE

Dub and Nino what, you closed-
mouth bastard? Spit it out!

SPEER

We ask them where she is. I got
a feeling they'll tell us.

MIKE

Sure, but first we got to find them!

At the garage doorway, Nino steps into view. He aims
his weapon at Mike.

Speer sees Nino, suddenly raises his arm in the direction
of Mike's head and FIRES.

MIKE

What the hell was that?

Speer nods toward the doorway.

Mike turns to see Nino sway and drop, then spins to face
Speer.

SPEER

See, it's gettin' simpler. Now we
just have to find Dub.

MIKE

Oh, that's terrific! Just goddamned
terrific!

SPEER

Somebody had to go down. I figured
it should be him instead of you.
Maybe I was wrong.

MIKE

How the hell do we find Caroline
if you go around killing the bums
who can tell us where she is? You
keep saving my life and you're gonna
get her killed.

(CONTINUED)

SPEER

Let's go get Dub.

MIKE

And just where the hell do we 'go
get' him?

SPEER

The same place you'd go draggin'
a fat ass loaded down with
buckshot?

MIKE

Doc Loomis.

Speer starts to go. Mike stops him.

MIKE

Look, no matter what happens,
don't kill this guy. Okay? Am I
gettin' through to you? Do you
understand? Want me to say it
slower? Or louder? DO NOT KILL
HIM. Get it?

Speer walks away from him. Mike follows.

MIKE

You can play with him later. After
he tells us where Caroline is. I
don't care what he tries to do to
me. Kick, bite, whatever. Don't
kill him till he talks. Just this
once don't save my life. Okay?

Speer stops, looks at Mike, smiles.

SPEER

My pleasure.

Mike shakes his head.

They go.

Addy sits, close by the phone. She is tense, worried.
There is a KNOCK at the door. She jumps up, runs to the
door, flings it open.

ADDY

Speer, it's about time...

(CONTINUED)

111

CONTINUED:

111

Standing in the doorway is a leering Leon Coll, flanked by Lonnie Ash and Troy Roker. They back Addy into the room.

LONNIE

You're a pal of the cop's too,
huh? We came lookin' for answers.
Maybe we bought some insurance,
too.

He steps close to Addy. She glares at him unafraid.

ADDY

You gentlemen can leave anytime
now. I won't be offended. Honest.

Coll strokes her cheek lightly with the back of his hand.

COLL

You're a good-looking woman.

Addy shoves his arm aside.

COLL

Who might get ugly fast if you
don't play along.

Lonnie and Troy step close to Addy.

112

INT. SEEDY DOCTOR'S OFFICE - NIGHT

112

Dub is lying on his stomach on the examining table. DOC LOOMIS, defrocked M.D., looks down at Dub's bare and bloody rear end.

DOC

This is going to hurt. Better
let me give you some ether.

DUB

No ether.

DOC

Okay, but there's no reason we
should both suffer.

He takes a big whiff of ether.

DUB

sweating.

DUB

Just get it over with.

(CONTINUED)

112

CONTINUED: (A)

112

Speer's smiling face ENTERS the SHOT.

SPEER

Patience, Dub.

Dub starts to rise but Speer grabs his tie, pulls him back down.

SPEER

Where's the girl?

DUB

What girl?

MIKE AND DOC

MIKE

Remember now -- he's all yours after
he talks, right?

Speer tightens the tie-hold on Dub's throat.

Mike takes a whiff of ether.

DOC

How you been keeping, Michael?

MIKE

Not bad, Doc.

He pours the ether on Dub's bare ass. Dub yells.

SPEER AND DUB

Speer mops Dub's brow with his tie.

(CONTINUED)

112 CONTINUED:

112

SPEER

Last chance, Dub.

DUB

I don't know what you're talking about.

MIKE AND DOC

Mike strikes a match.

113 INT. ADDY'S APARTMENT - NIGHT

113

The PHONE RINGS. Coll lifts the receiver.

COLL

Yeah?

Addy sits on the sofa between Lonnie and Troy.

COLL

They still together?

He leers at Addy.

COLL

Murphy still got the goods?

He grunts, hangs up, crosses to the sofa to stand over Addy. Addy looks at Lonnie and Troy and then up at Coll.

ADDY

Don't tell me, let me guess.
We're going for a little ride.
If it's all the same to you guys,
I'll take the trolley.

Coll cocks his head toward the door. Lonnie and Troy grab Addy's arms to stand her up and head for the door.

ADDY

Didn't have any tokens anyway.

Coll slaps Addy's face.

114 INT. MIKE'S CAR - NIGHT

114

Mike drives, swerving, skidding, speeding. Speer sits beside him, staring straight ahead. Mike peers out of the corner of his eyes at Speer who doesn't react. Mike then looks back at the road.

(CONTINUED)

114

CONTINUED:

114

Speer peers out of the corner of his eye at Mike who doesn't react, Speer then looks back at the road.

115

EXT. STREET/PEGGY'S BORDELLO - NIGHT

115

A chauffeured Rolls-Royce pulls up in front of Peggy Barker's notorious brothel. CAMERA PANS and ZOOMS TO a second floor window where a Pitt LOOKOUT pulls back the curtain and checks the new arrival.

116

INT. PEGGY'S SECOND - FLOOR ROOM - NIGHT

116

LOOKING DOWN FROM the window we see an elderly, well dressed gentleman emerge from the Rolls and start up the steps.

CAMERA PANS TO the building across the street, where a Pitt sniper with a rifle is stationed on the roof. Another man lurks in the shadows of this building's entrance.

CAROLINE (O.S.)

Your twenty and a hundred.

POKER PLAYER (O.S.)

A hundred? I haven't got that much.

CAROLINE (O.S.)

Then I win.

POKER PLAYER (O.S.)

The hell you do.

2ND POKER PLAYER (O.S.)

That ain't the way you play...

The Lookout turns and crosses to the poker game where Caroline, tied to a chair, is cleaning up on three of Pitt's soldiers.

3RD POKER PLAYER

It's table stakes.

POKER PLAYER

Whatever I got in front of me.
An' I got thirty, thirty-five,
thirty-seven, an' you're called.
Whataya got?

CAROLINE

A straight.

(CONTINUED)

116

CONTINUED:

116

The Poker Player grins triumphantly and lays down his cards.

POKER PLAYER

Full house.

He reaches for the pot. Caroline lays down a straight flush.

CAROLINE

(smiles sweetly)

All diamonds.

117

INT. MIKE'S CAR - NIGHT

117

As Mike drives slowly past the bordello, he and Speer case the site. Mike keeps driving. He and Speer continue to case by peering into the rearview mirrors. They don't turn around.

MIKE

Man on the roof.

SPEER

Man in the doorway.

118

EXT. STREET - NIGHT

118

Mike's car turns a corner and is out of sight. A cab pulls up across the street and two slightly drunk, cheerful, middle-aged MEN mount the stairs to Peggy's door.

119

INT. PEGGY'S - NIGHT

119

The two Men are admitted by well-dressed BOUNCER and a MAID takes their hats and coats.

PEGGY

infamous madam, crosses to greet the new arrivals.

PEGGY

Gentlemen.

MAN

Peggy, this is Mr. Smith, an old friend of mine from St. Louis.

PEGGY

Come right in, Mr. Smith.

(CONTINUED)

119 CONTINUED:

119

She leads them into the main room.

PEGGY

We have quite a few of your
relatives here tonight.

They laugh.

120 EXT. ANOTHER STREET - NIGHT

120

Mike peeks around the corner at the bordello. Speer
stands beside him, out of sight. Mike turns to face him.

MIKE

Ready?

Speer nods.

121 EXT. DOORWAY OF BUILDING OPPOSITE BORDELLO - NIGHT

121

Deep shadows. SHUFFLING, STUMBLING STEPS and SINGING are
heard.

A THUG becomes visible as he leans out of the shadow to
seek the source of the noise. From the corner come two
juiced men. The Thug watches them. Mike bends at the
knee and boozily croons a tune of the day as he supports
a too upright, wall-to-curb-stepping Speer. They stop
in front of the Thug.

MIKE

This it it, Ollie, I'm sure of it.

He leads Speer up the steps. The Thug steps forward.

THUG

Where you two rum-dums think
you're goin'?

Mike keeps moving himself and Speer close to the Thug,
backing him into the shadows. All three disappear in the
dark.

MIKE (O.S.)

This is the public library?

THUG (O.S.)

Look, pal...

Sounds of PUNCHES LANDING, BODY DROPPING are heard. Two
faces appear in the dark, like hanging masks.

(CONTINUED)

121 CONTINUED:

121

MIKE

What now?

SPEER

You get the goon on the roof.

MIKE

Why me?

SPEER

I'm stealthy. You must be agile, shorty.

MIKE

Wait till this is over.

SPEER

My pleasure.

MIKE

Meet you inside.

His face disappears into the dark. Then quickly re-appears. He props up the unconscious guard, lights a cigarette, then jams it into the thug's mouth.

MIKE

Easy on the bullets till we get her.

Speer nods. Mike disappears. Speer looks up the street to see a Pierce-Arrow approaching.

122 EXT. ROOF - NIGHT

122

Mike opens the door to the roof, spots sniper, steps toward him.

CRUNCHING is heard. Mike freezes, looks down. The roof is covered with pebbles. Mike grimaces, then gauges the distance between him and the sniper. About 10-15 feet. Mike takes a deep breath, yells and runs. The sniper whirls, startled and unprepared. Mike dives, cross-body-blocking the guy at the knees. The Sniper falls forward onto Mike. They go at it.

123 EXT. DOORWAY - NIGHT

123

The Pierce pulls up to the bordello. Speer is out of the doorway, running low. He jumps into the back seat.

124 INT. PIERCE ARROW - NIGHT

124

Speer points a gun at the startled, tuxedoed passenger.
The CHAUFFEUR turns around.

CHAUFFEUR

What is this?

SPEER

Police business. Drive around the
block.

The Chauffeur obeys.

SPEER

(to passenger)
Take off your clothes.

125 INT. SECOND FLOOR ROOM - NIGHT

125

Caroline deals.

CAROLINE

Seven card stud. Deuces and one-
eyed jacks wild.

POKER PLAYER

Oh, for Pete's sake.

3RD POKER PLAYER

What about the jokers? As long as
we're gonna play kids' games let's
make the jokers wild, too, huh?

CAROLINE

It's your bet.

POKER PLAYER

What?

3RD POKER PLAYER

You got a deuce.

LOOKOUT

Not so bad now, huh?

POKER PLAYER

What are you doin'? Go watch the
window.

The Poker Player looks at his deuce, checks the rest of
the table. Nothing showing. He lifts his down cards.

INSERT - DOWN CARDS

Another deuce and a one-eyed jack.

(CONTINUED)

BACK TO SCENE

The Poker Player has changed his mind about the game.

POKER PLAYER

A pair bets fifty.

3RD POKER PLAYER

Where's your money, Barney?

2ND POKER PLAYER

Yeah. Table stakes.

The Poker Player takes out his .45, lays it on the table.

POKER PLAYER

Make it a hundred.

Everyone calls.

LOOKOUT

watching the game, backs toward the window, pulls aside the curtain. Across the street we see Mike pop up battling the sniper. They disappear just as the Lookout turns to the window.

CAROLINE

A king -- a nine -- another deuce and an ace to the dealer. Pair still bets.

LOOKOUT

Hey, I don't see Lefty.

POKER TABLE

The Players pause to consider the importance of the statement.

POKER PLAYER

Probably takin' a leak. Two hundred.

2ND POKER PLAYER

Call.

CAROLINE

Raise a hundred.

POKER PLAYER

You're raisin' and you haven't even got a pair showin'.

<CONTINUED>

125 CONTINUED: (2)

125

LOOKOUT

turns from the window.

LOOKOUT

Well, he ain't there and I think
maybe somebody ought to go and
check.

THROUGH the WINDOW we see Mike, putting on the sniper's
cap, get to his feet.

POKER TABLE

The 2nd Poker Player throws down his cards and crosses
to the window.

126 EXT. ROOF - NIGHT

126

Mike gives the Lookout and 2nd Poker Player the high
sign. It is obvious the 2nd Poker Player is saying un-
kind things to the Lookout. The sniper groans, tries to
sit up and Mike pops him with the rifle butt. Mike reacts
to the Pierce-Arrow as it rounds the far corner and rolls
its way up to Peggy's. The Chauffeur gets out and
hurries around to open the passenger door.

ROLLS-ROYCE

Speer, wearing a too-tight tuxedo, gets out, looks back
at the roof. CAMERA ZOOMS TO Mike who can't believe his
eyes.

127 INT. PEGGY'S - NIGHT

127

The BOUNCER opens the door and Speer enters.

MAID

Your coat, sir.

SPEER

I'm sorry but I can't give you my
coat.

BOUNCER

(moving in)

Why not?

SPEER

(pointing to
his pocket)

Because there's a gun in my pocket.

(CONTINUED)

127

CONTINUED:

127

The Bouncer and the Maid back away. Speer moves into the main room. Peggy crosses to meet him.

PEGGY

Hello, Lieutenant. Since when do you work the cathouse detail?

SPEER

I want you, your girls and customers out on the street in five minutes.

PEGGY

Speer, I'm entertaining two Congressmen, a Superior Court judge...

SPEER

And a kidnap victim!

PEGGY

(sighs)
Primo didn't give me a choice.

SPEER

Primo's dead.

PEGGY

We'll be out in two minutes.

SPEER

Where is she?

PEGGY

End of the hall facing the street.

SPEER

How many guns?

PEGGY

Four upstairs. One across the street. One on the roof...

(points)

... and one shooting pool.

128

EXT. STREET - NIGHT

128

Mike charges out of the doorway, runs across the street, CAMERA MOVING WITH him. He leaps the steps of an adjacent building, plows into the door, taking it off the hinges.

129

INT. PEGGY'S BILLIARD ROOM - NIGHT

129

A Pitt soldier is lining up a shot as Speer enters, selects a cue.

SPEER

How about a fast game of sleeper?

SOLDIER

Never heard of it.

He lines up his shot.

SPEER

It's simple. You make a shot...

The Soldier shoots.

SPEER

... And I put you to sleep.

He brains the Soldier with the cue.

130

EXT. ADJACENT ROOFTOP - NIGHT

130

Mike breaks open the door and stumbles onto the roof. It's beginning to rain. He crosses to Peggy's roof, climbs down a pipe, muttering.

MIKE

Stealthy... agile...

131

INT. PEGGY'S SECOND - FLOOR ROOM - NIGHT

131

The Poker Player turns over his cards.

POKER PLAYER

(triumphantly)

Six nines.

CAROLINE

Five Queens.

The Poker Player starts to rake in the pot.

3RD POKER PLAYER

Hold it, Barney. You can't have six cards.

POKER PLAYER

The hell I can't.

2ND POKER PLAYER

Only five cards count.

(CONTINUED)

131

CONTINUED:

131

POKER PLAYER

Not in this game.

3RD POKER PLAYER

In any poker game.

POKER PLAYER

This ain't any poker game. This is her dumb game. Dumb deuces, one-eyed jacks and I got six dumb nines and I don't know if I'm winnin' or losin' this goddamned dumb game!

132

INT. BORDELLO ROOM - NIGHT

132

THROUGH A WINDOW Mike is seen climbing down the outside of the building. He stops at the window, finds it unlocked, opens it and climbs in.

He starts to cross the room but discovers he's not alone.

Sitting up on a large, ornate bed is a distinguished-looking gentleman flanked by two slightly bored YOUNG WOMEN. The man beams contentedly as he puffs on a large cigar. The Women smoke cigarettes and wave off the cigar fumes.

Mike stops.

The Women wink and smile.

MIKE

Agnes. Didi. Nice to see you moving to a better class of client.

The gentleman stops puffing.

MIKE

Don't get up, judge.

Didi laughs out loud.

AGNES

Don't worry, he never does.

The gentleman is shocked. The Women giggle.

Mike shakes his head, goes to the door, exits.

132A

INT. BORDELLO HALL - NIGHT

132A

Mike stalks the hall, listens at a door, opens it.

132B INT. BORDELLO ROMAN ROOM - NIGHT

132B

Mike pops in to see a nerdish man reclining on a bed that is covered with silk pillows. He wears an off-kilter olive wreath, black socks held up by garters, thick spectacles and a huge toga.

A young woman dressed as Cleopatra perches beside him. She feeds the man grapes.

The man sees Mike, gags on a grape.

The woman slaps him on the back.

MIKE

Wait'll you see her asp. It's a killer.

The woman smiles.

Mike pops out of the room, closes the door.

132C INT. BORDELLO HALL - NIGHT

132C

Mike shakes his head, goes to another door, opens it.

133 INT. BORDELLO FAIRY TALE ROOM - NIGHT

133

A customer, dressed as a Wolf-dressed-as-a-Grandmother, is in bed. He wears a wolf-head mask. LITTLE RED RIDING HOOD stands beside the bed.

Mike pops in. Wolf is startled. Little Red is slightly annoyed.

LITTLE RED

Murphy, what the hell you doin'?

MIKE

I'm lookin' to do to some mugs what you're doin' to Granny... in my own way, of course.

Mike starts to go, stops. His eyes widen.

134 INT. BORDELLO FIRST FLOOR - NIGHT

134

Speer stands at the door as last of customers and girls are hurried out by Peggy.

PEGGY

That's everybody but the second floor.

Speer nods.

(CONTINUED)

134 CONTINUED:

134

PEGGY

Not too much breakage... please.

Speer stares at her. She exits. Speer climbs the stairs.

135 INT. SECOND FLOOR HALL - NIGHT

135

Mike, dressed as Wolf-dressed-as-Granny, stalks the hall, stops at a door, opens it.

136 INT. ROOM - NIGHT

136

The Poker Player and Caroline are startled. The Players move for their guns. Mike spots Caroline, enters the room.

MIKE

I'll huff and I'll puff.

He crosses to the table. Players relax but stare at him.

MIKE

And I'll blow your house down!

He flips the table, tumbling the Players. He moves in and starts pounding.

137 INT. SECOND FLOOR HALL - NIGHT

137

Speer enters from stairwell, hears COMMOTION, charges.

138 INT. ROOM - NIGHT

138

Mike is punching, kicking, gouging. He also takes more than his share of shots. Speer hits the doorway, spots Caroline and charges in. Speer pounds away at the Players. Mike is punched into Speer. Speer swivels, grabs Mike, pulls back to swing when Mike yanks off his wolf-head mask.

MIKE

Not now, Speer. Later.

They both return to pounding the Players. They deck all but one... Barney. They ping-pong him for a few shots then stop. Barney swoons, drops. Mike and Speer look at each other, nod.

CAROLINE (O.S.)

Well, it's about time!

Cops, patrol cars, ambulances, reporters, spectators come and go. Speer orders police around. Mike and Caroline cross to his car.

CAROLINE

Michael Twitchell Murphy... I'm getting scared again.

MIKE

It's all over...

CAROLINE

I don't mean gangsters.

Caroline embraces Mike, looks him in the eye.

CAROLINE

I'm awful scared, Mike.

MIKE

Well, now that you mention it, I'm gettin' a little terror-stricken myself.

CAROLINE

What do we do about it?

Mike and Caroline kiss.

A Packard rolls up. Coll, Lonnie, Troy and Addy sit inside. Speer spots it, crosses to it as it stops near Mike and Caroline, who break their kiss.

COLL

(leaning out
window)

I want my goods.

Mike sees Addy, reaches into his car for suitcase.

SPEER (O.S.)

Hold it.

Everyone looks at Speer. Speer looks at Addy.

MIKE

(to Speer)

Call it.

Speer thinks, nods. The car door opens. Addy steps out as Mike passes in the suitcase. Addy crosses to Speer who glares at the departing car.

(CONTINUED)

139 CONTINUED:

139

SPEER

Sooner or later I'll get those rats.

MIKE

I got a hunch it'll be sooner.

Halfway down the block the Packard blows up. Speer half-grins, turns to Mike.

SPEER

You said you defused it.

MIKE

I can lie, too, you know.

Speer and Mike eye each other. Caroline takes Mike's arm, Addy takes Speer's.

140 INT. FAT FREDDIE'S - NIGHT

140

Ginny sings, sitting on the piano. The speak is packed. Speer and Addy sit at Fat Freddie's table. Freddie beams at Ginny.

At the entrance, Tuck opens the door, Mike and Caroline enter.

TUCK

The Leith Police dismisseth us.

Mike is stunned.

MIKE

Tuck! You been practicin'.

TUCK

Yuh!

Ginny finishes the song, acknowledges ovation. Fat Freddie applauds furiously as he crosses to the piano. He picks up Ginny, carries her to his table, gently lowers her into a wheelchair. She kisses his cheek.

Mike and Caroline work their way around the room, greeting friends.

Speer leads Addy to the piano. They sit. A waiter serves them champagne. Mike and Caroline arrive at Freddie's table, greet him and Ginny.

Speer starts to play a romantic song. Addy is shocked.

(CONTINUED)

140 CONTINUED:

140

ADDY

Speer, you amaze me.

She listens to more.

ADDY

That's really nice!

SPEER

I think so.

Mike spots Speer, crosses to him. Speer stops playing.

MIKE

We made a pretty fair team.

SPEER

Suppose so, shorty.

Mike has had it.

MIKE

Okay, hardass! I thought it might
be truce time, but no! No, it's
time you and I settle this. Right
here, right now!

Mike takes off his jacket.

MIKE

I been takin' your gaff too damn
long!

A GUY at a nearby table is getting annoyed at Mike's out-
burst. He stands.

GUY

Pipe down, mac.

Mike turns, sees the Guy's shorter than him.

MIKE

Listen, pal, check with me when
you climb out of the hole you're
standin' in!

A friend of the Guy stands. He's shorter, too.

MIKE

No need to kneel, buddy, this
ain't church! Stand up!

Another short friend stands.

(CONTINUED)

140

CONTINUED: (2)

140

MIKE

How's life in the subway, friend?

The guys are pissed. They advance on Mike. Tuck lumbers over.

TUCK

Wuh?

MIKE

What the hell'd you say?

TUCK

Muh!

MIKE

Oh -- muh. For a second there, I thought you said something clever, like huh or fuh or suh. But it was just muh. So why don't you go buh in some corner and leave me the buh alone!

Mike turns back to the still advancing guys. Tuck spins him around. Mike turns, swinging and plants a big one on Tuck's jaw. Tuck isn't phased in the least.

MIKE

Oh -- oh.

Tuck jumps him just as the guys jump him. A brawl is born and spreads. Even Caroline joins in. Only Speer and Addy refrain. Speer starts to play his song again.

ADDY

Aren't you gonna help him?

SPEER

He can take care of himself.

He continues playing as the place breaks out in punches. Mike gives and gets. He pops one guy who falls onto and slides across the piano, shaking Speer's drink and spilling a drop of Speer's drink.

Speer stops playing. His face hardens.

Speer stands and faces the drink-spiller.

DRINK-SPILLER

You got a problem, mac?

The man advances on Speer but before he can say another word or lift a fist, Speer explodes a flurry of jabs and hooks that make the man dance like a puppet on a string.

(CONTINUED)

140

CONTINUED: (3)

140

Suddenly, Speer stops, then delivers the knock out. The guy drops.

Speer wades into the combatants, popping away.

Mike works his way through the riot, popping away, then insulting his opponents.

MIKE

(decking a guy)

Elevator's stuck below floors, huh?

Mike and Speer are too busy to notice each other but the course of the action moves them toward each other.

MIKE

(decking another guy)

Don't stay down in the dugout, come out on the field.

Mike and Speer back into each other, spin and see each other.

Mike nods toward the door.

MIKE

Now?

Speer smiles.

141

EXT. FREDDIE'S SPEAKEASY - NIGHT

141

From a WIDE ANGLE, Mike and Speer are seen exiting the speak.

Inside is chaos.

They face each other and go nose to nose.

Speer is two inches taller.

He looks down at Mike and gloats.

Mike looks up at him and fumes.

The CAMERA BEGINS TO MOVE IN ON them.

MIKE

Okay, bullet-brain, let's do it!

SPEER

You really are short.

(CONTINUED)

141

CONTINUED:

141

MIKE

Say that again.

SPEER

Why? You gonna do something about it?

MIKE

You bet your brass-butt I am!

SPEER

All by yourself?

MIKE

With one hand tied to my foot.

SPEER

Think you're pretty tough, don't you, Murphy?

MIKE

Tough enough for you, Speer.

SPEER

Oh yeah?

MIKE

Yeah!

The CAMERA is TIGHT ON them. Their faces, in profile, FILL the SCREEN.

Mike raises himself to eye-to-eye level with Speer.

They glare at each other, too pissed to talk.

MIKE (V.O.)

Yeah, Chicago, Detroit or Philly...

SPEER (V.O.)

People are all the same.

CUT TO BLACK.

The sound of a single PUNCH is heard.

THE END